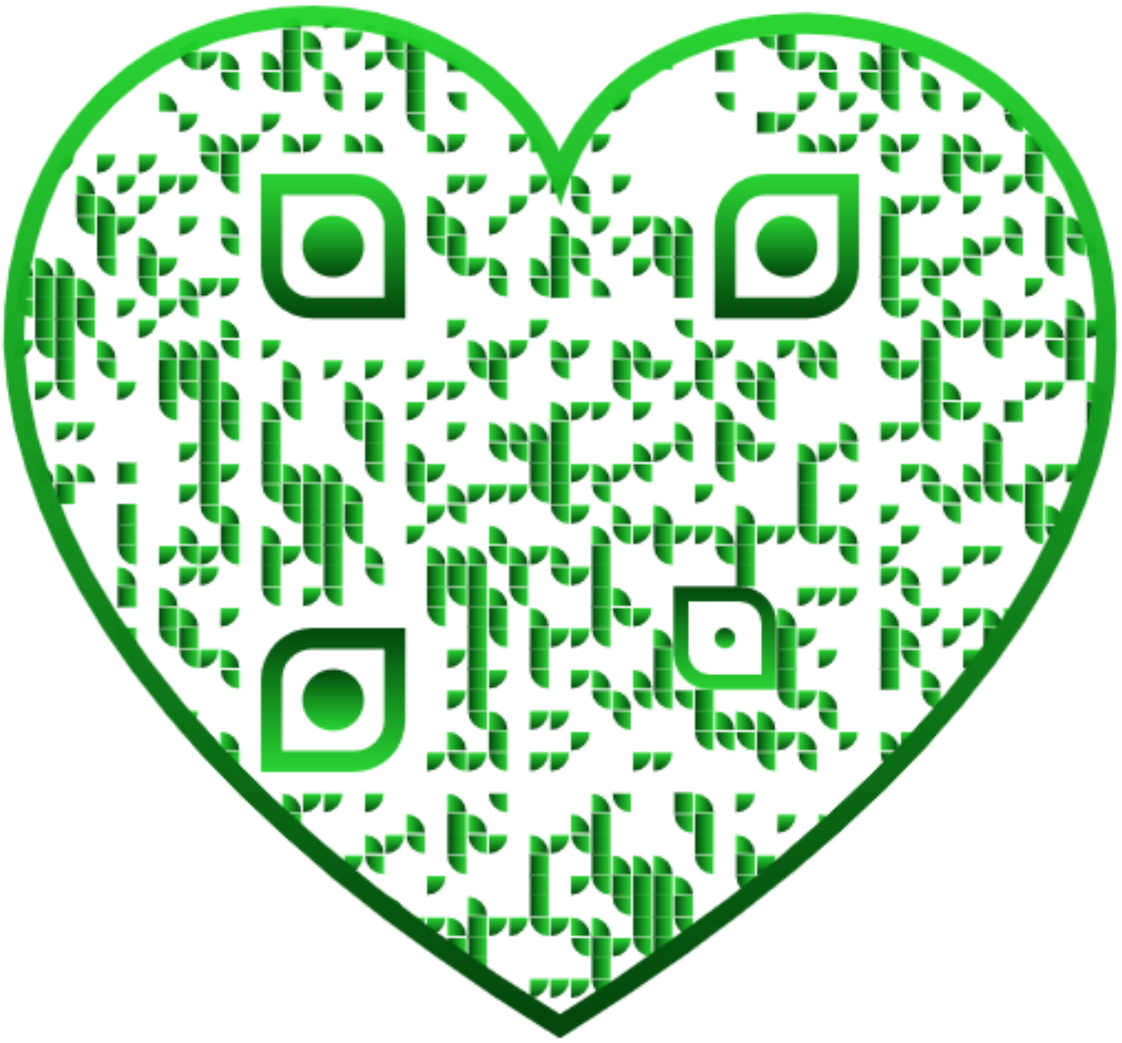
BASS RECORDED VERSIONS

IRON MAIDEN

BASS ANTHOLOGY

HAL•LEONARD®

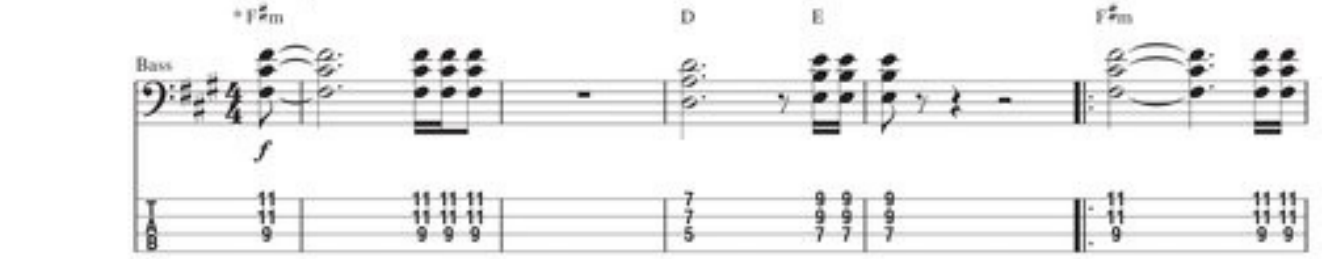
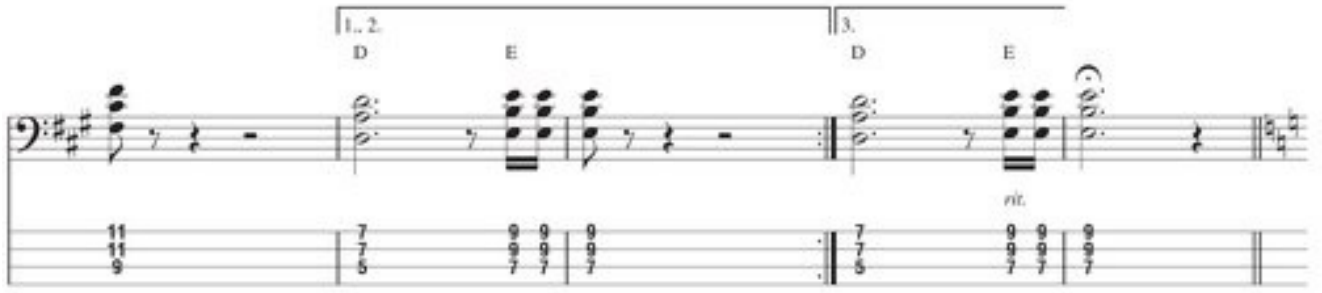
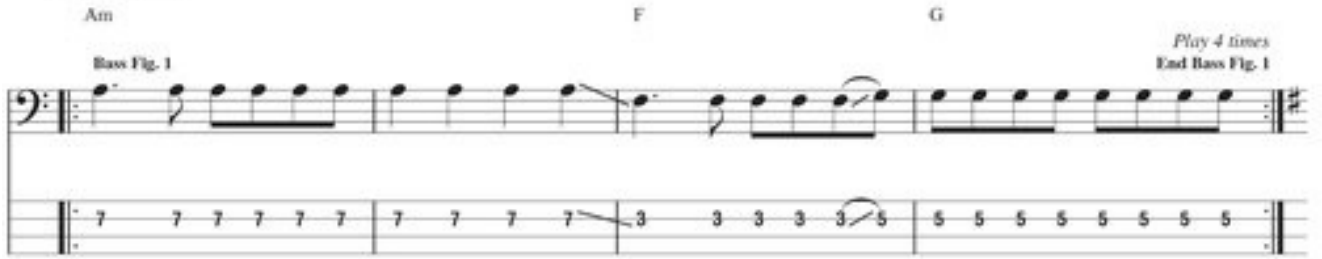
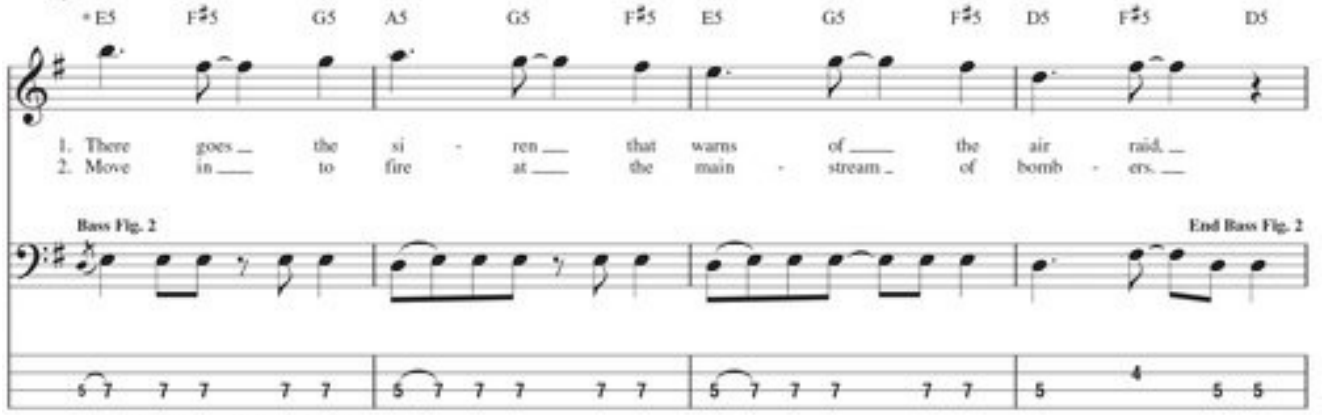


from *Powerslave*

A c e s H i g h

Words and Music by Steven Harris

Intro

Moderately fast Rock ♩ = 160

*Chord symbols reflect overall harmony.

Faster ♩ = 262

𝄋 Verse

*Chord symbols implied by guitar.

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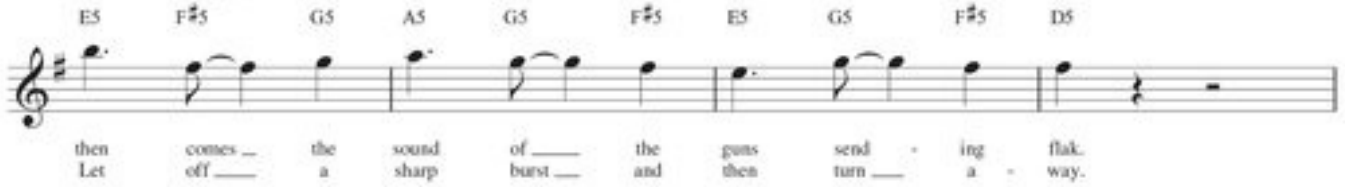
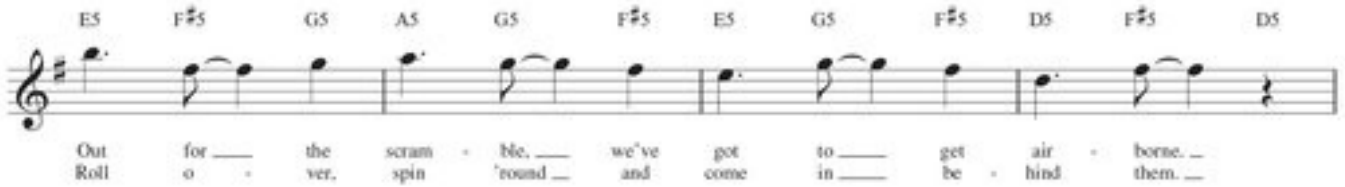
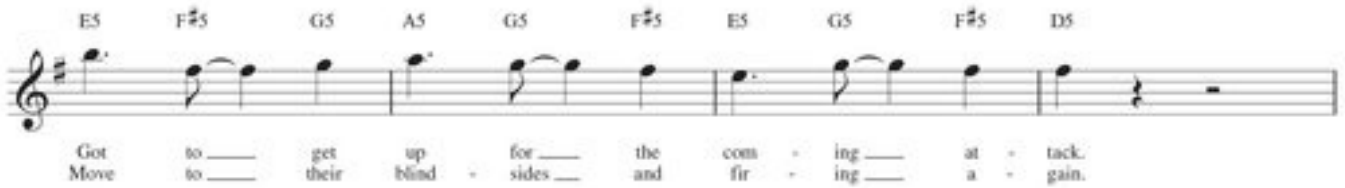
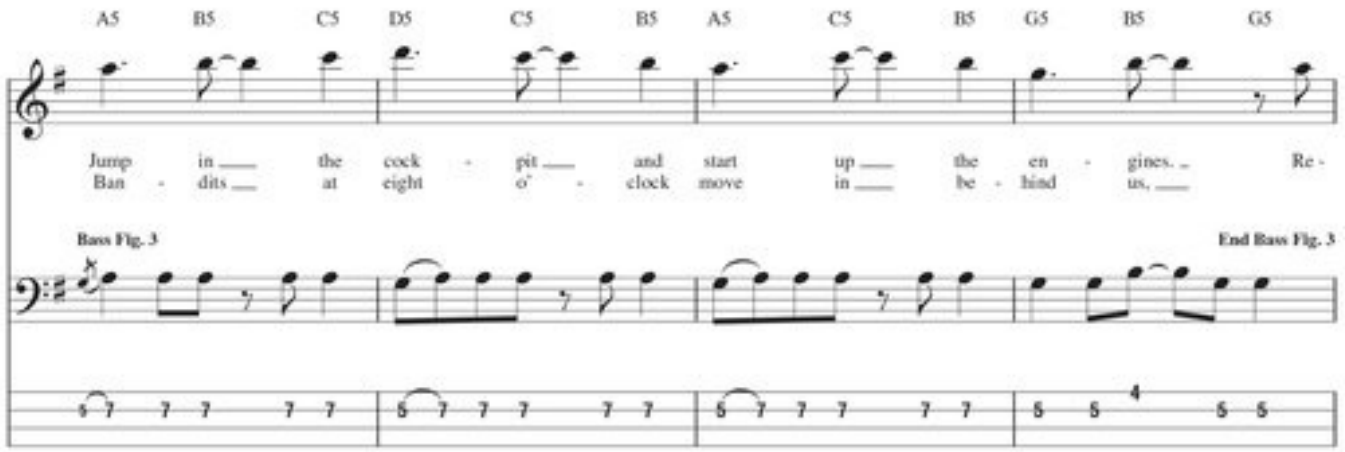
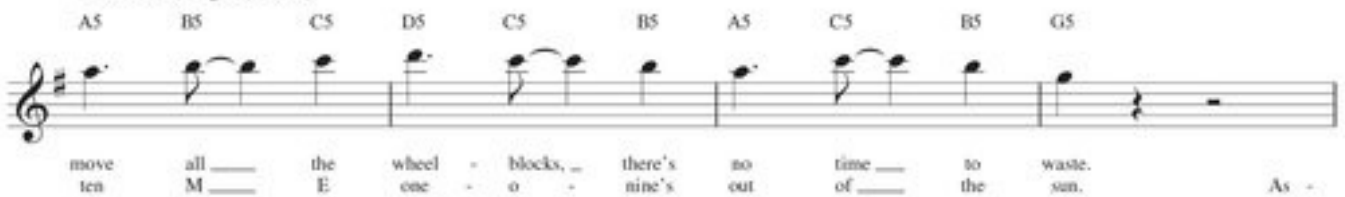
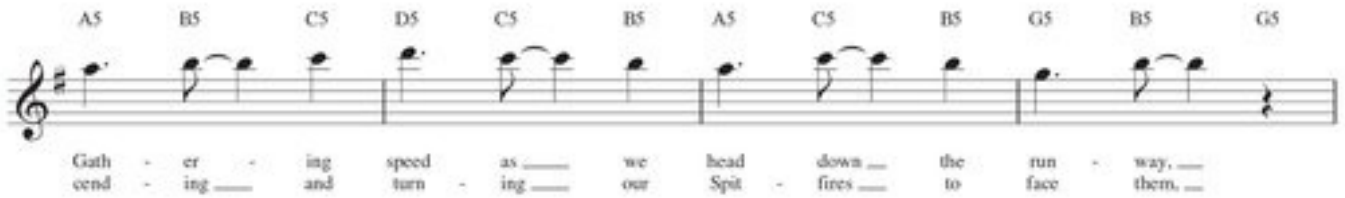
Bass: w/ Bass Fig. 2 (3 times)

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5
Jump in the cock - pit and start up the en - gines. Re -
Ban - dits at eight o' - clock move in be - hind us,
Bass Fig. 3
End Bass Fig. 3

Bass: w/ Bass Fig. 3 (3 times)

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

got - ta get air - borne be - fore it's too late.
head - ing straight for them I press down my guns.

Pre-Chorus

2nd, 3rd & 4th times, Bass: w/Bass Fill 1

Em

1., 2. Run - nin', scramb - lin', fly - in',
3., 4. Roll - in', turn - in', div - in',

*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.

1. 2.

Roll - in', turn - in', div - in', Go - ing in a - gain.

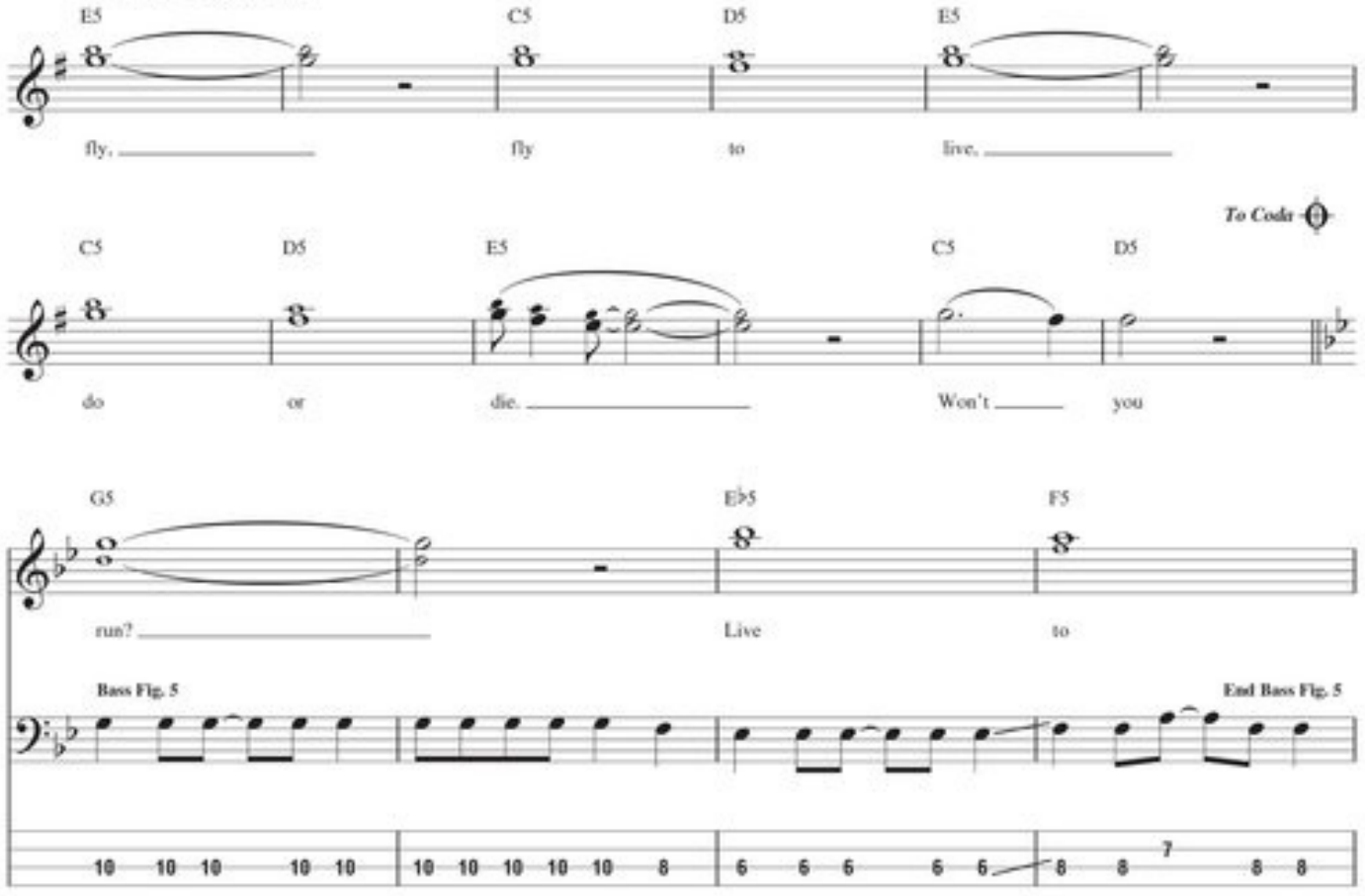
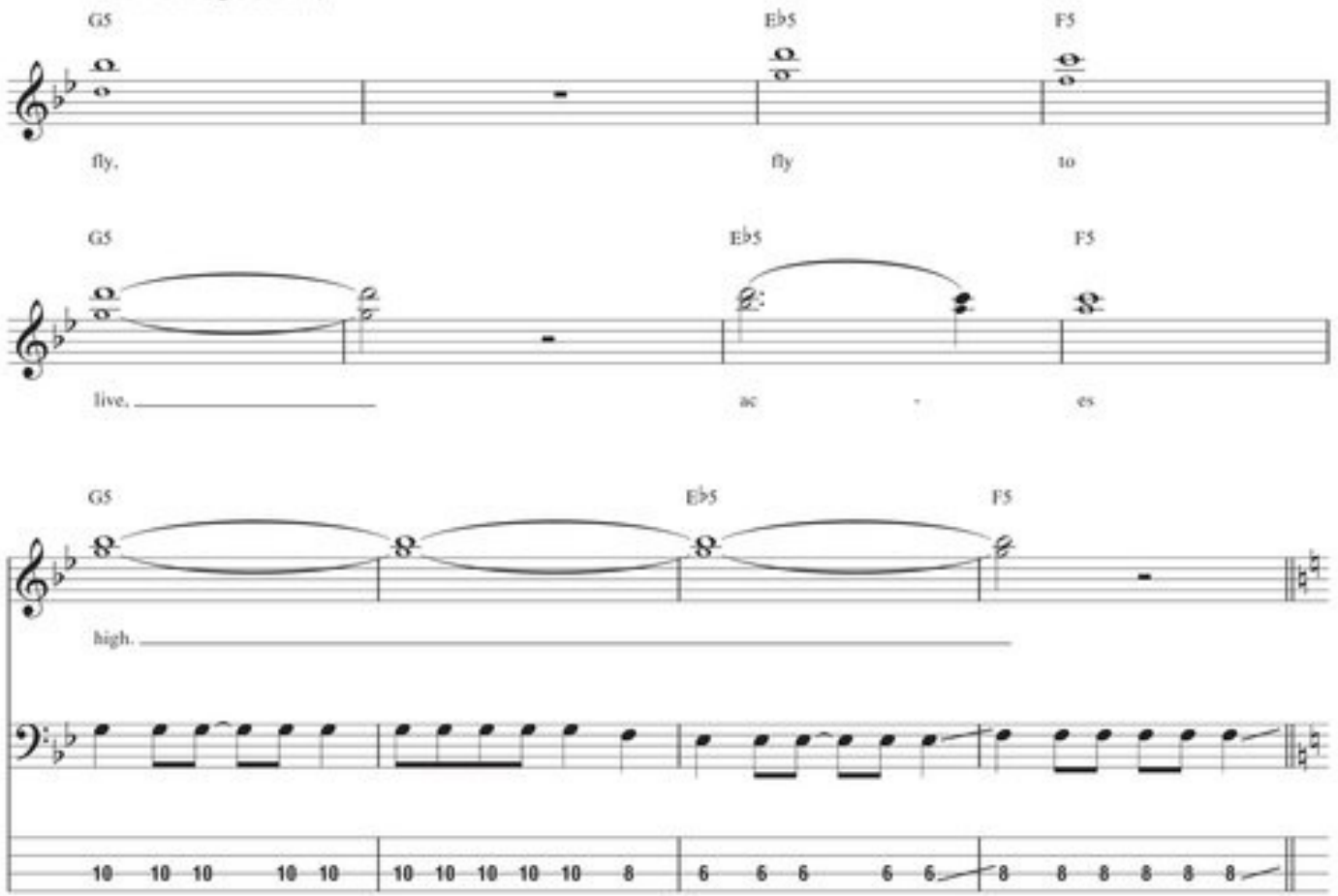
Chorus

E5 C5 D5

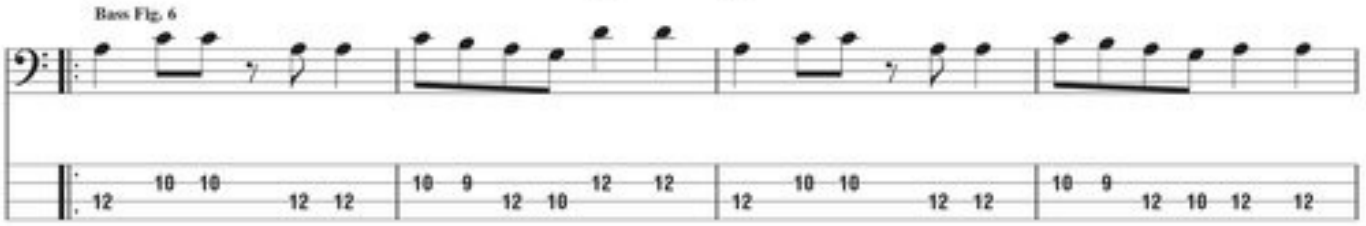
Run, live to

Bass Fig. 4 End Bass Fig. 4

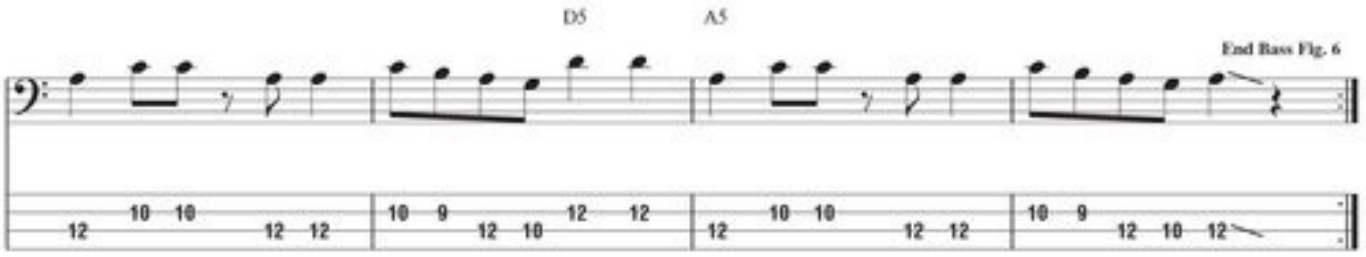
Bass Fill 1

Bass: w/ Bass Fig. 4 (3 times)

Bass: w/ Bass Fig. 5 (2 times)

Interlude

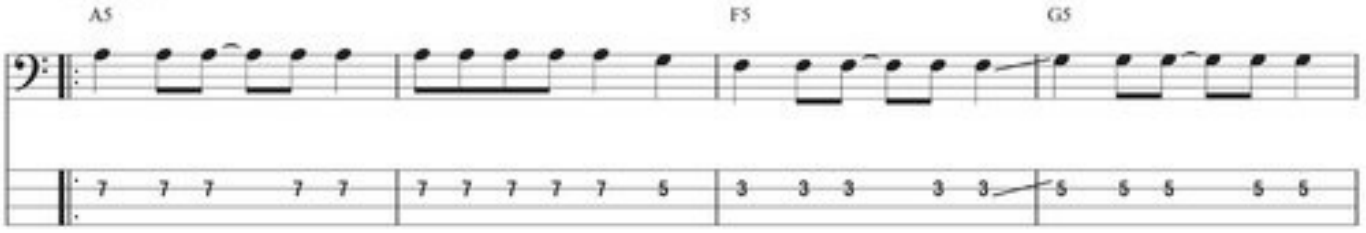
A5 D5 A5

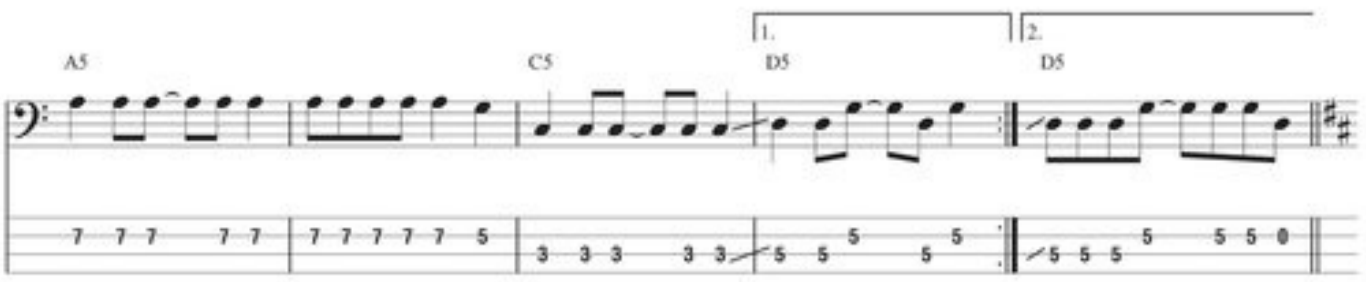
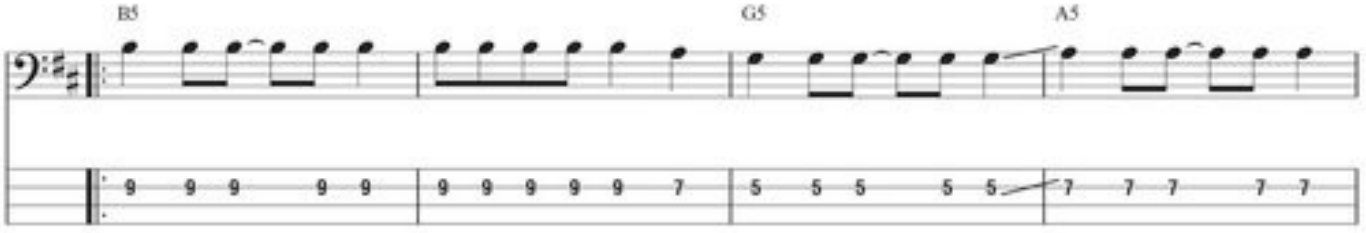
Bass Fig. 6

D5 A5

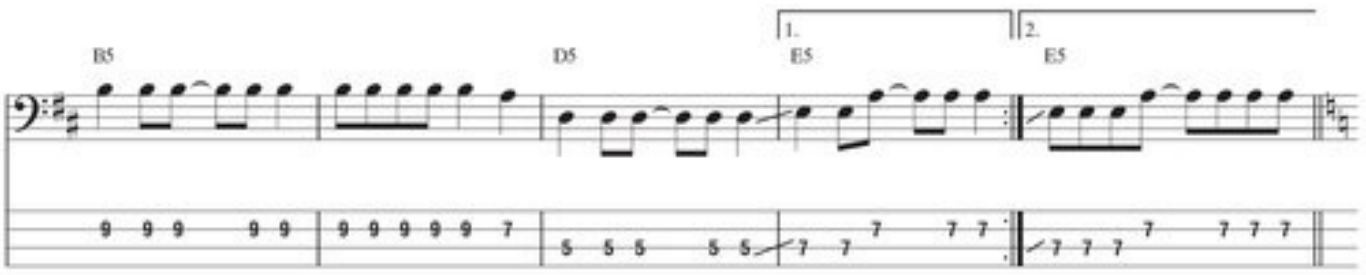
End Bass Fig. 6

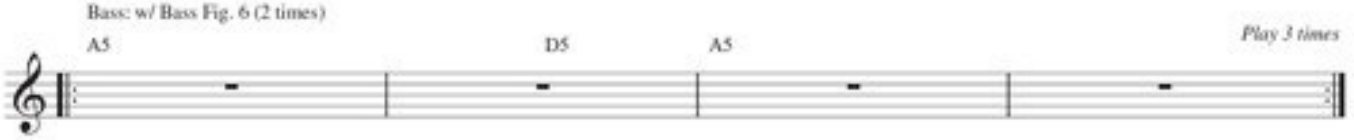
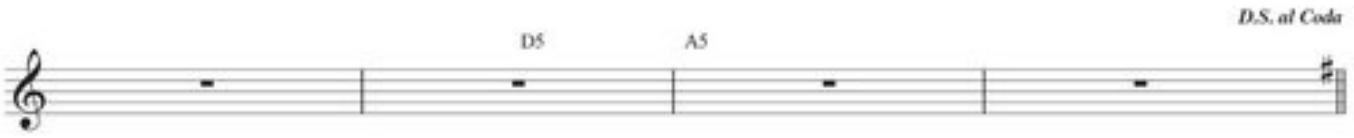
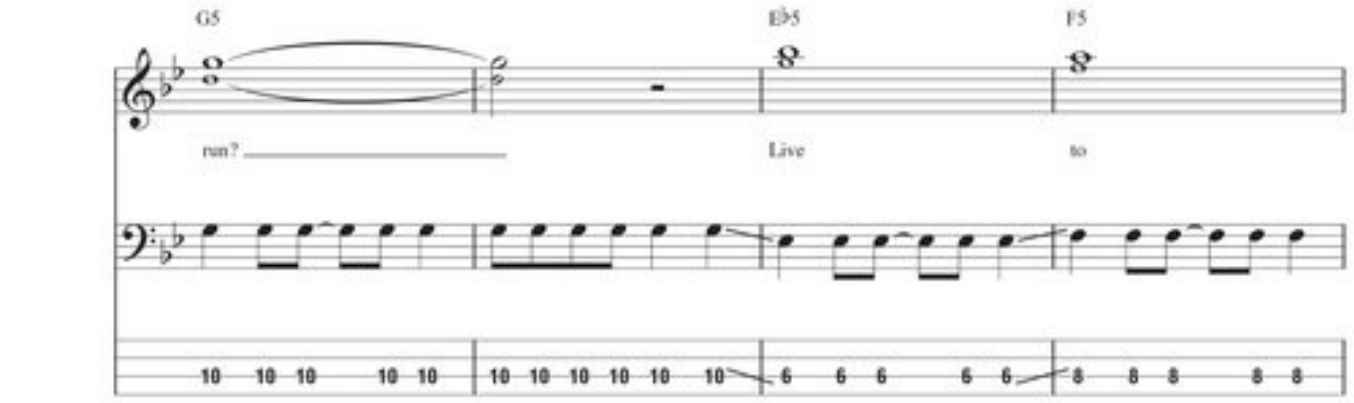
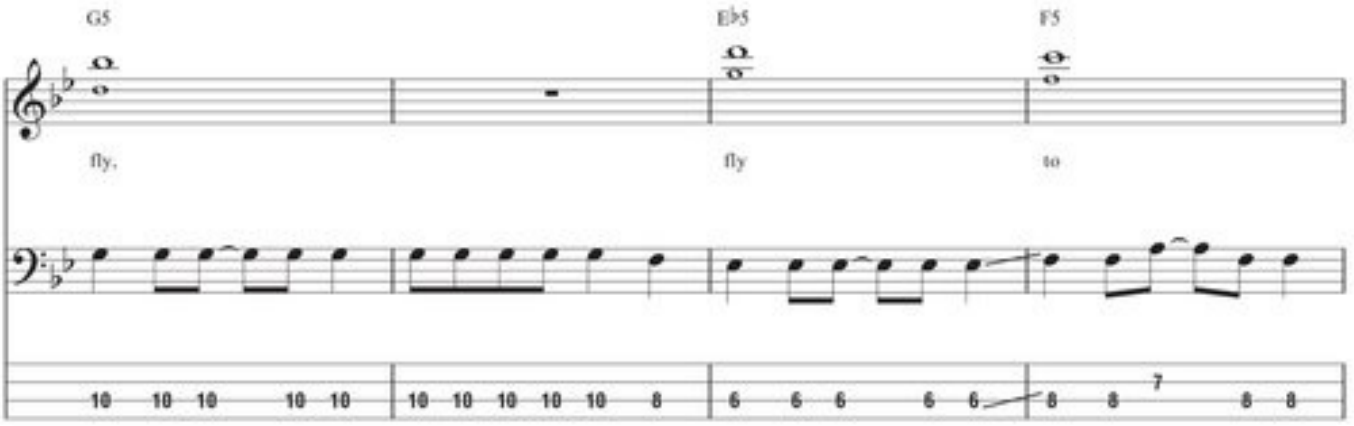
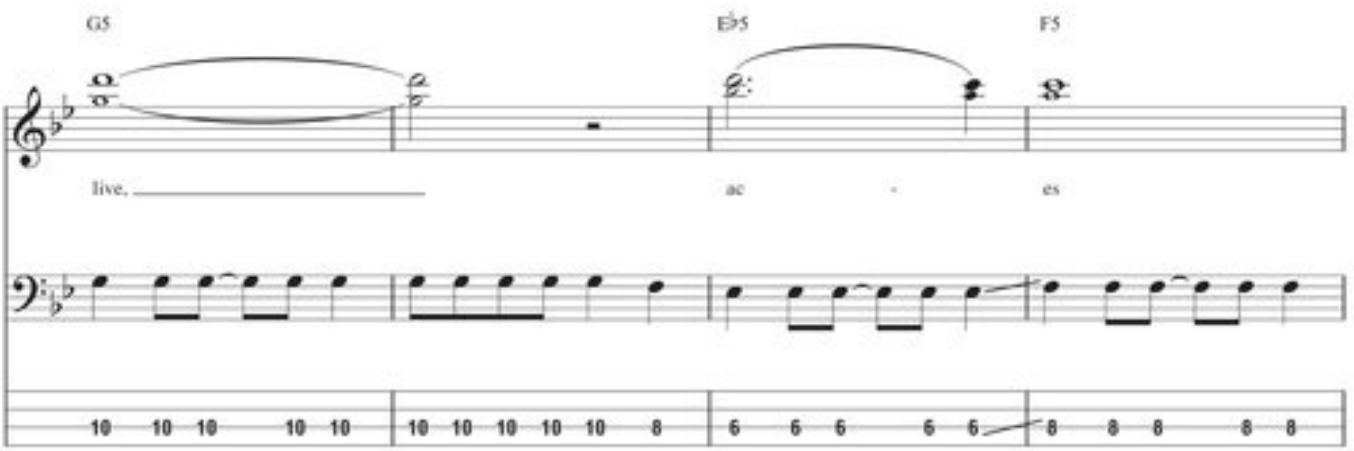
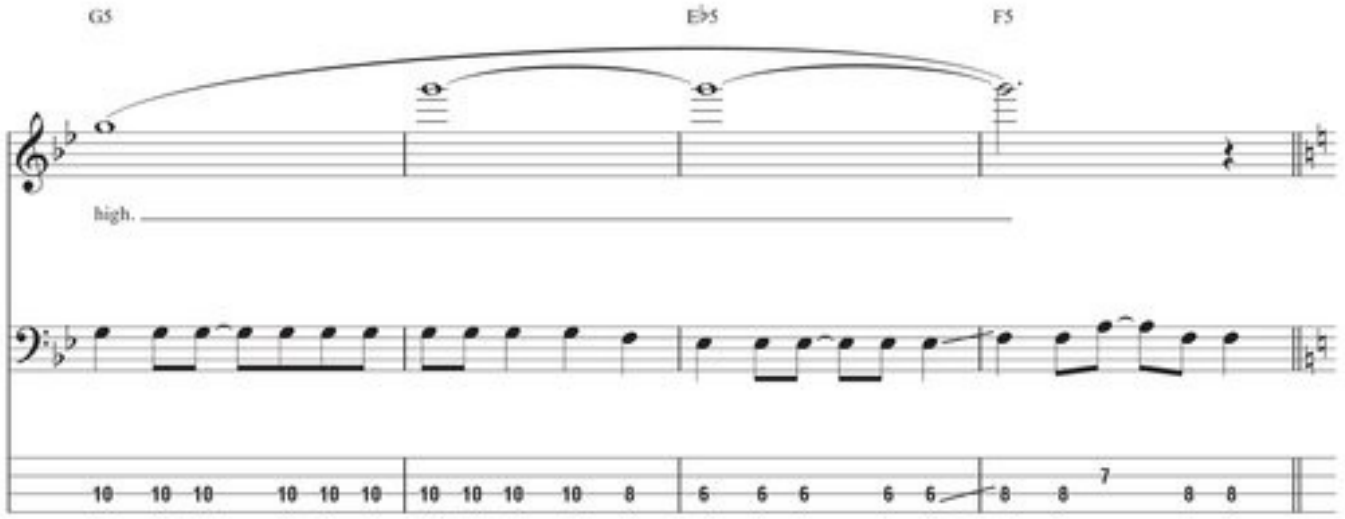


Guitar Solo

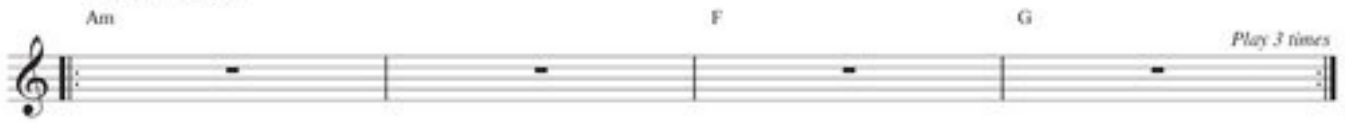
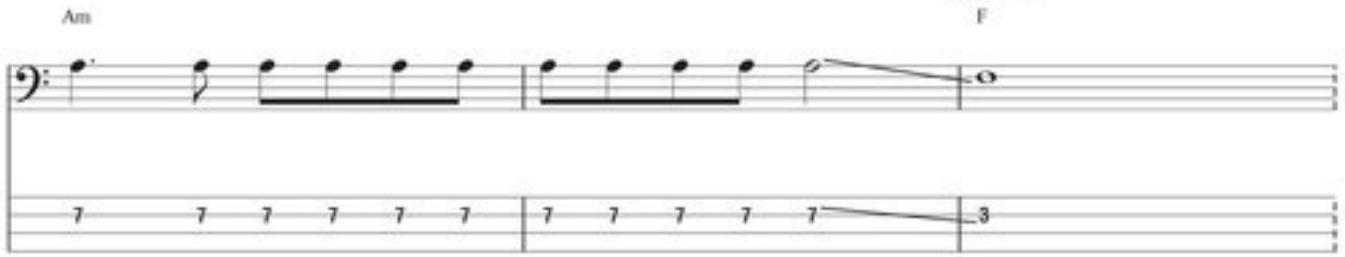
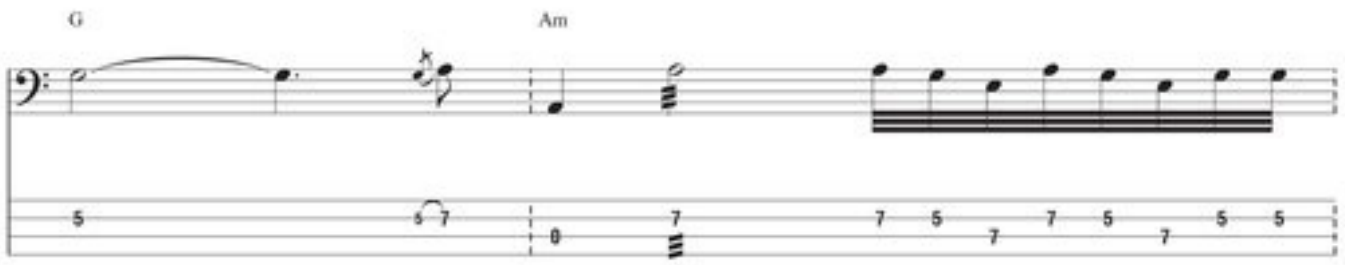
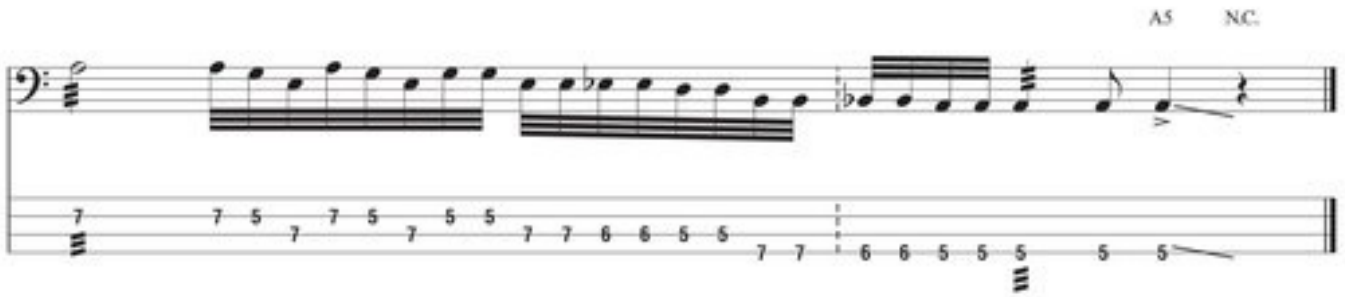
A5 F5 G5

A5 C5 D5 D5

1. 2.

B5 G5 A5

B5 D5 E5 E5

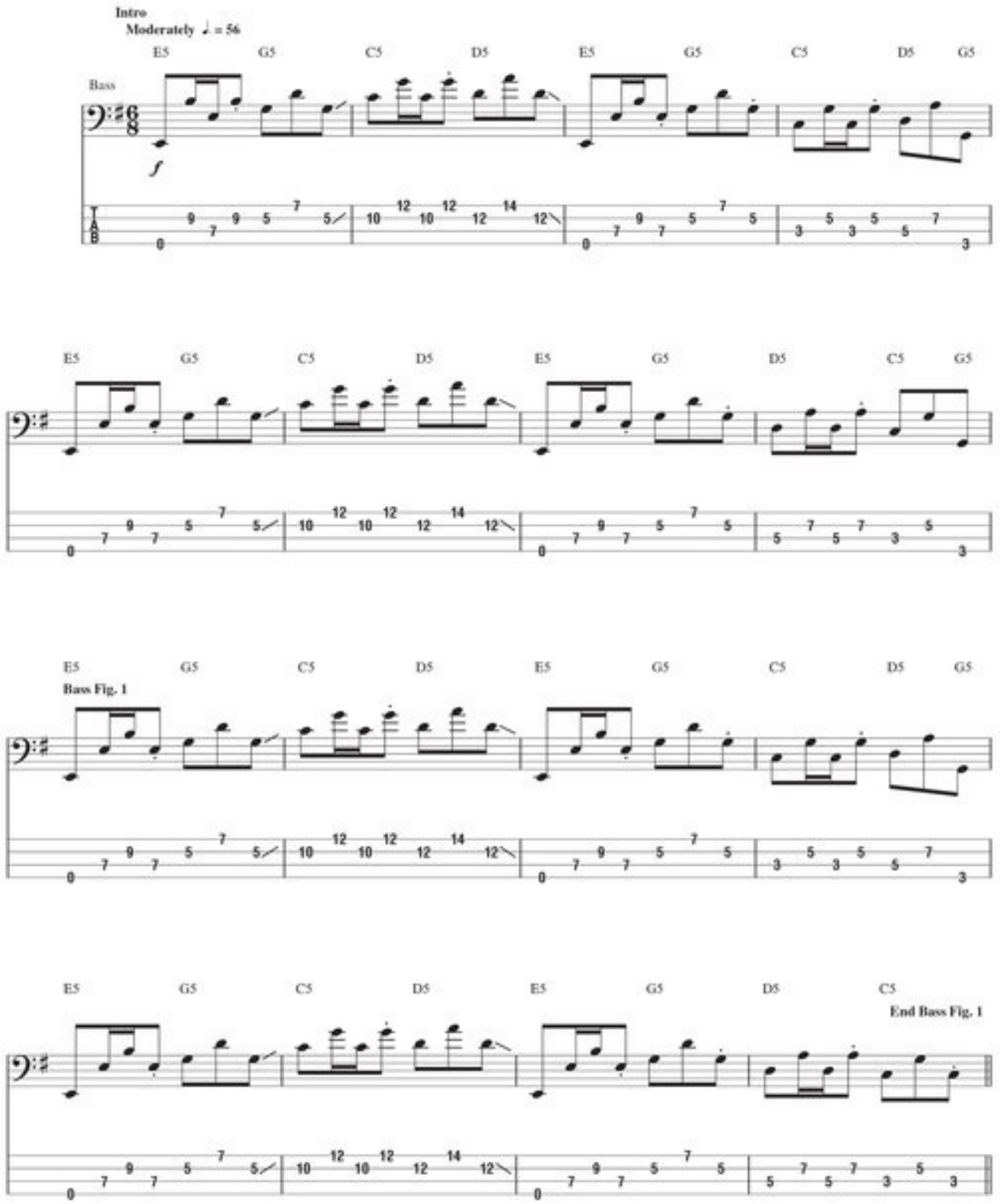
1. 2.

Interlude

Bass: w/ Bass Fig. 6 (2 times)

Coda



Outro

Bass: w/ Bass Fig. 1

Free time

from *Brave New World*

Blood Brothers

Words and Music by Steven Harris

Intro
Moderately ♩ = 56
Bass
E5 G5 C5 D5 E5 G5 C5 D5 G5
E5 G5 C5 D5 E5 G5 D5 C5 G5
E5 G5 C5 D5 E5 G5 C5 D5 G5
Bass Fig. 1
E5 G5 C5 D5 E5 G5 D5 C5
End Bass Fig. 1

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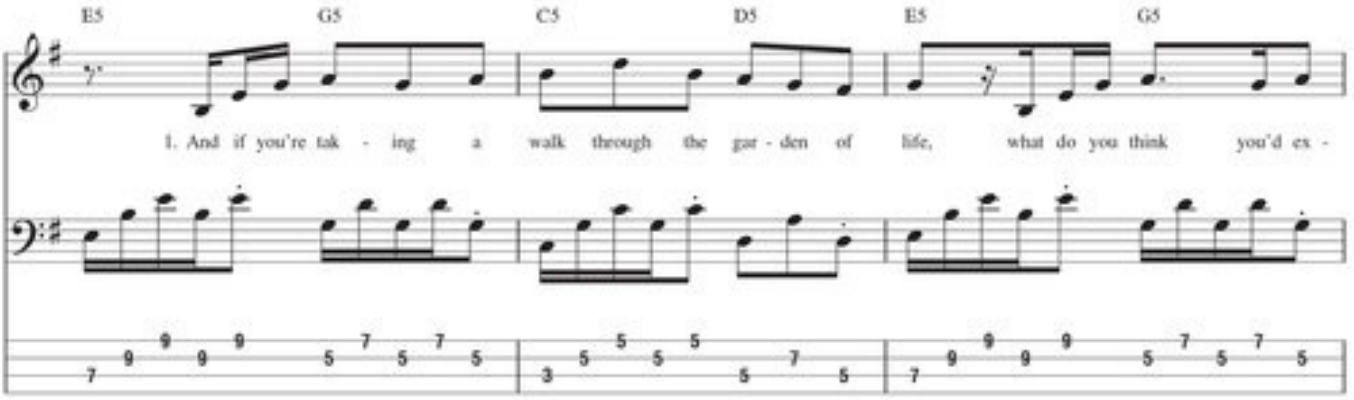
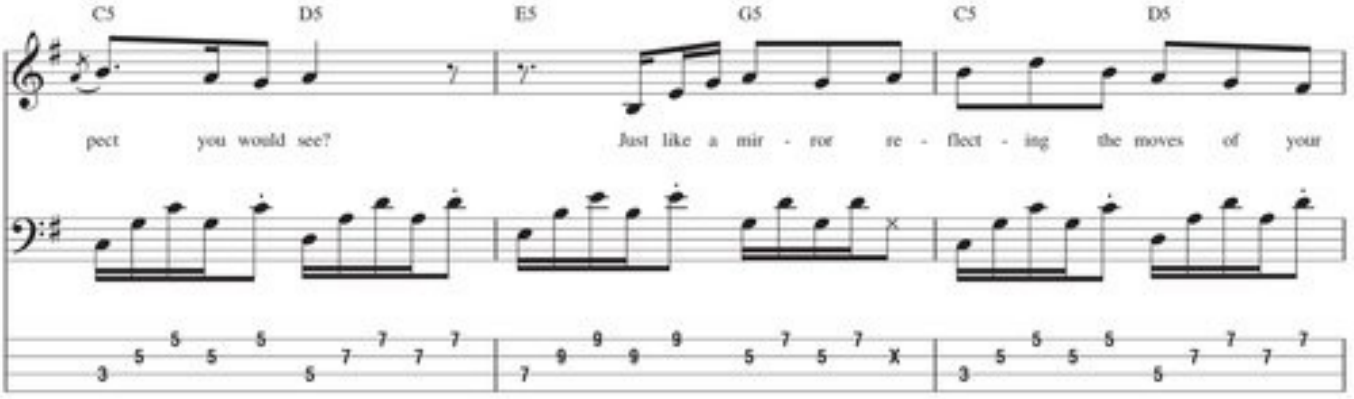
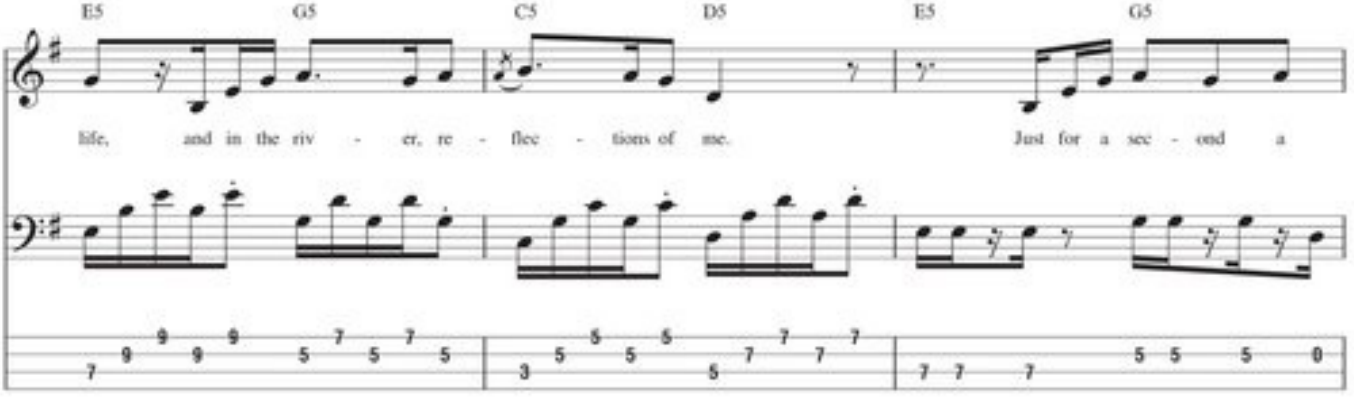
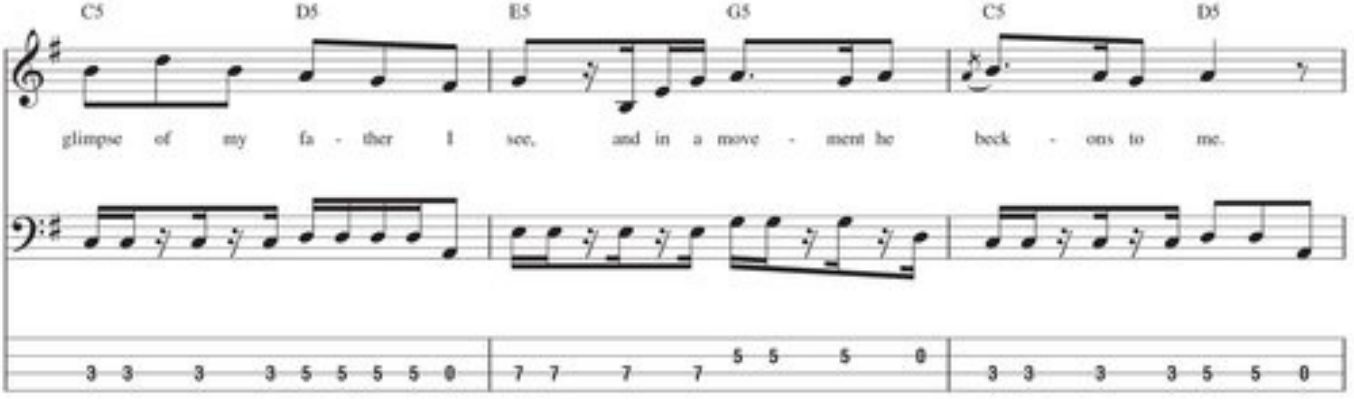
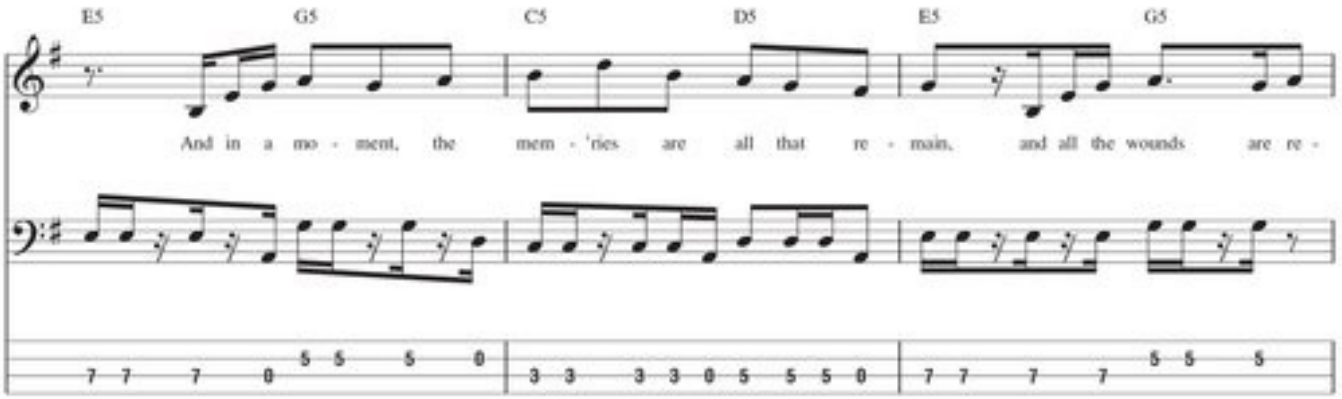
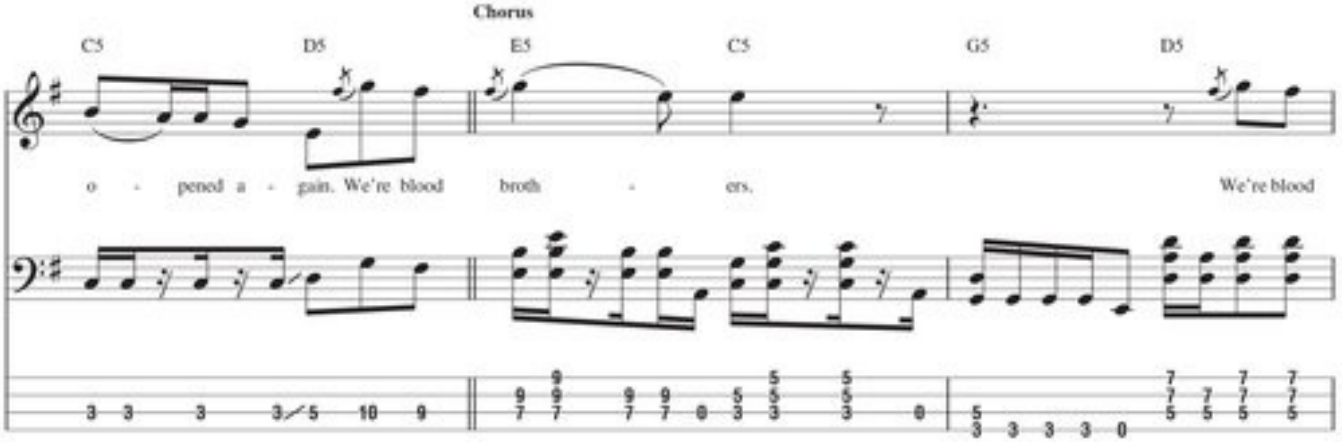
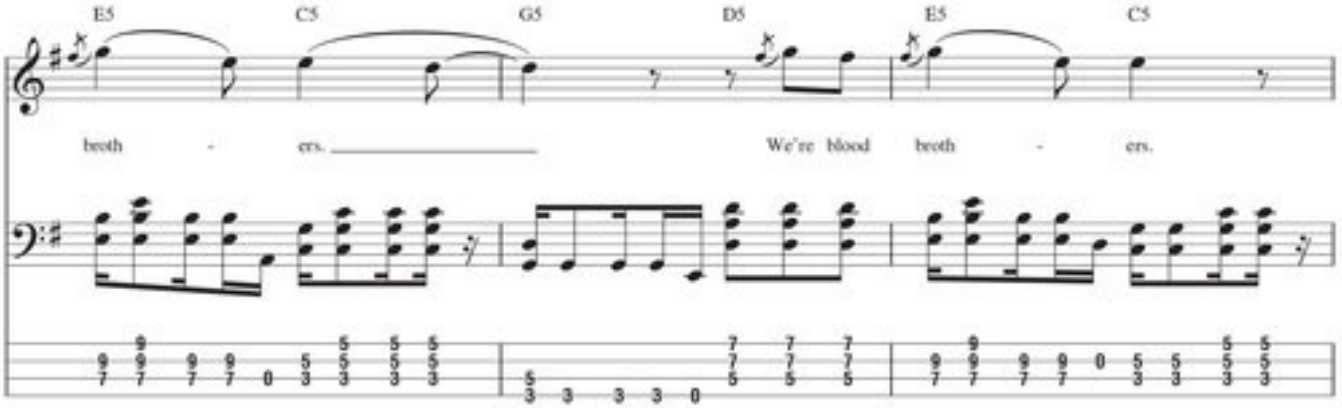
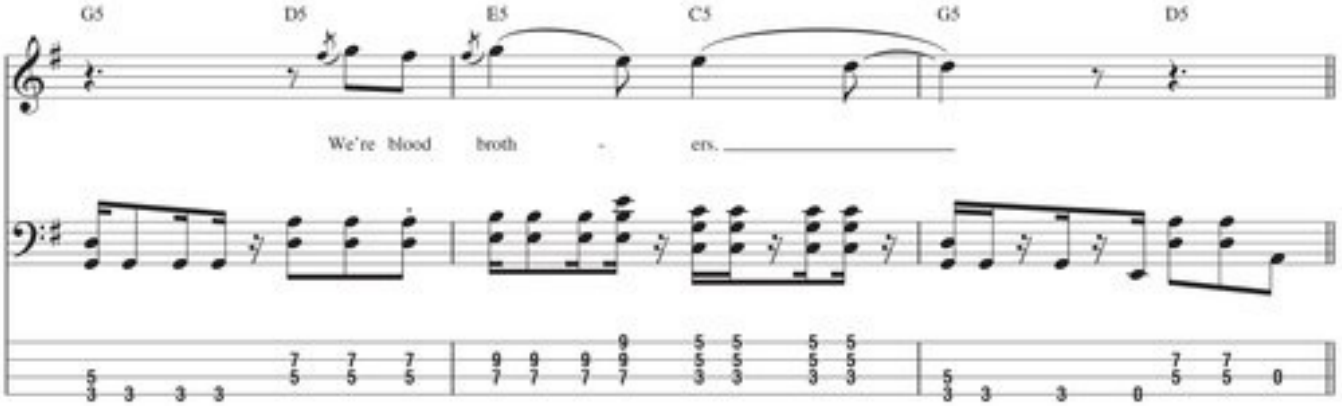
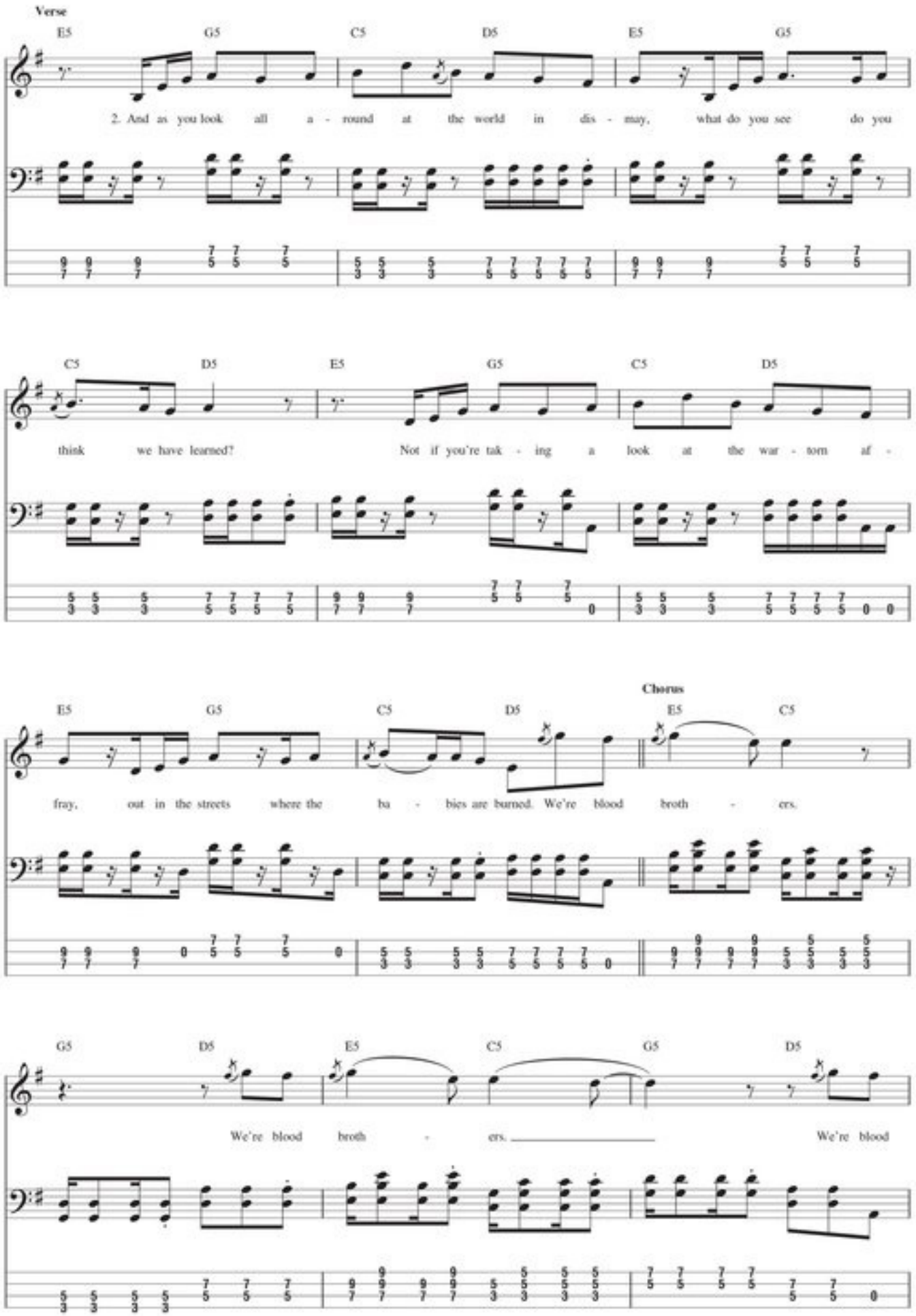
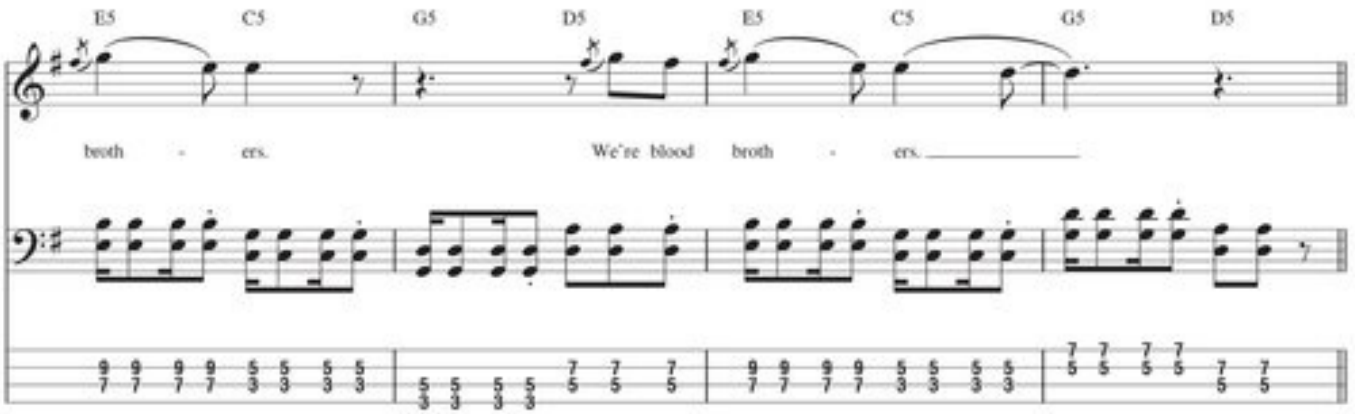
Verse

E5 G5 C5 D5 E5 G5
1. And if you're tak - ing a walk through the gar - den of life, what do you think you'd ex -

C5 D5 E5 G5 C5 D5
pect you would see? Just like a mir - ror re - flect - ing the moves of your

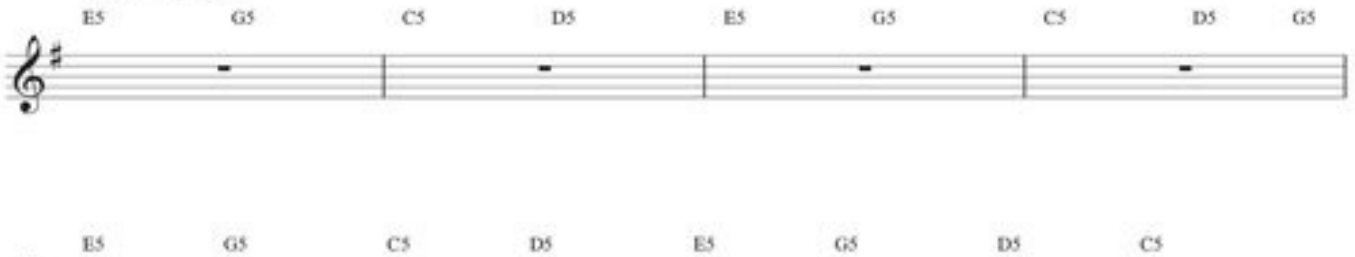
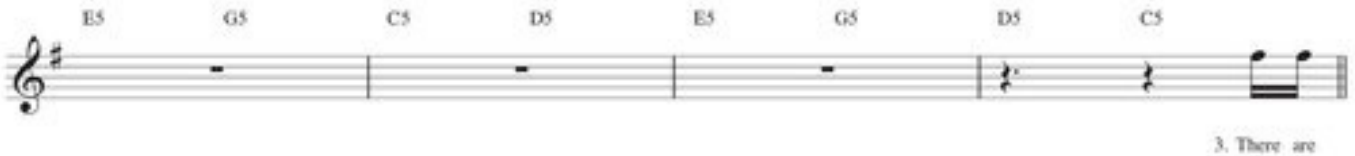

E5 G5 C5 D5 E5 G5
life, and in the riv - er, re - flec - tions of me. Just for a sec - ond a

C5 D5 E5 G5 C5 D5
glimpse of my fa - ther I see, and in a move - ment he beck - ons to me.

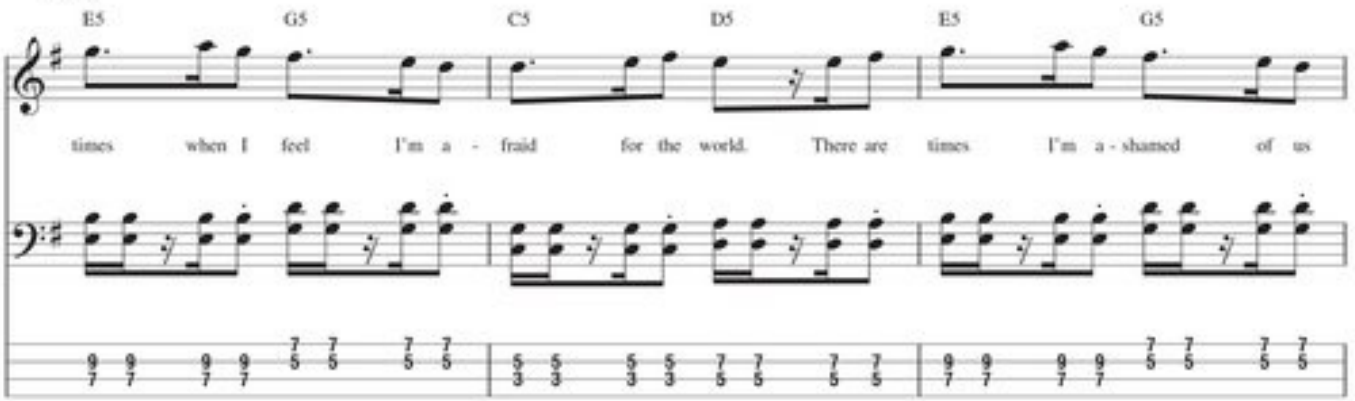
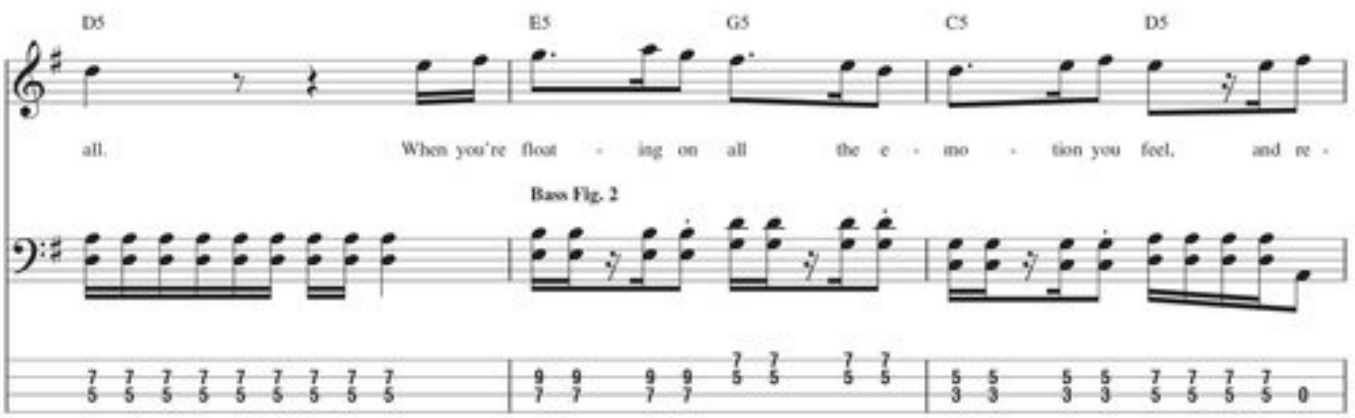
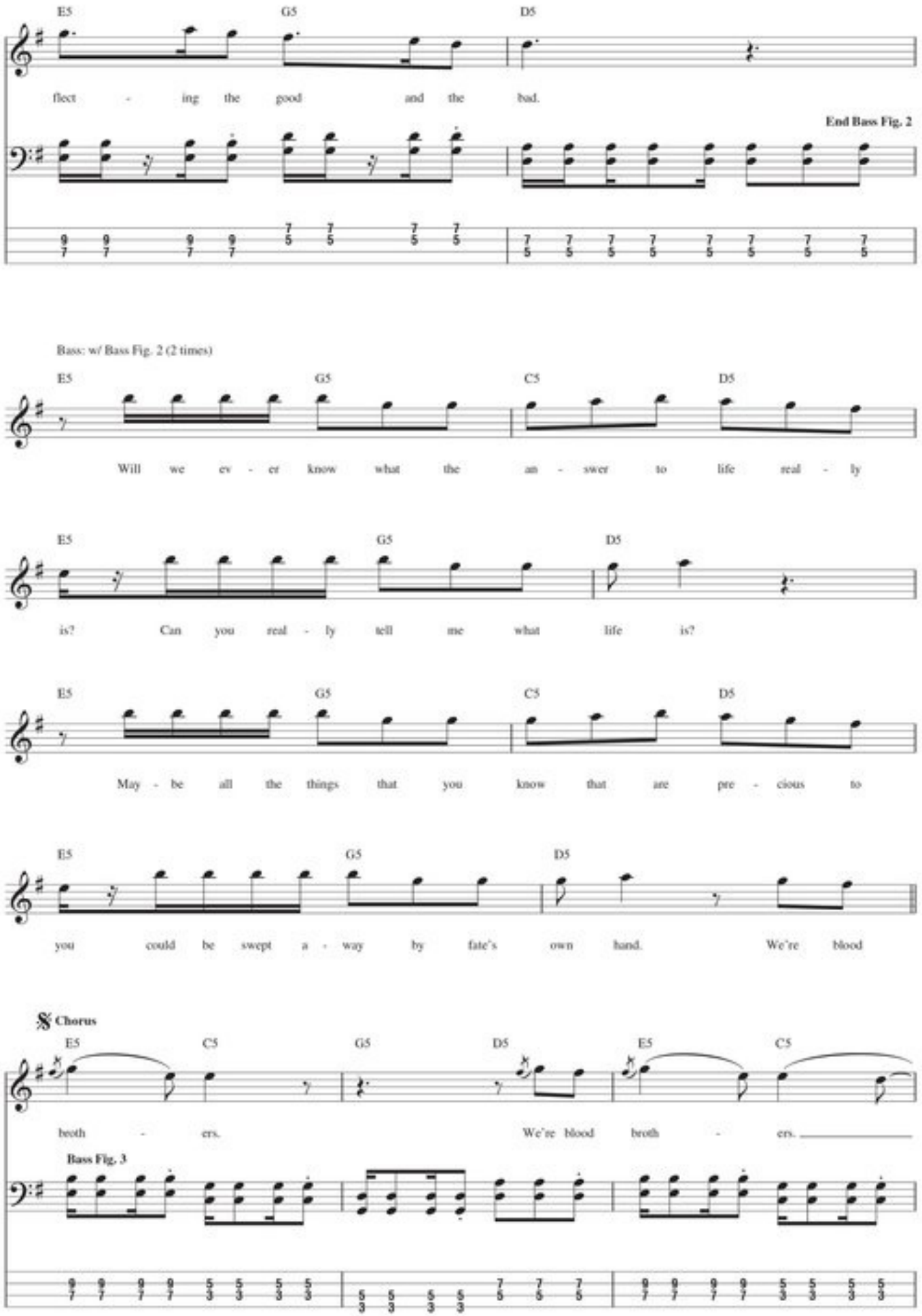

E5 G5 C5 D5 E5 G5
And in a mo - ment, the mem - 'ries are all that re - main, and all the wounds are re -

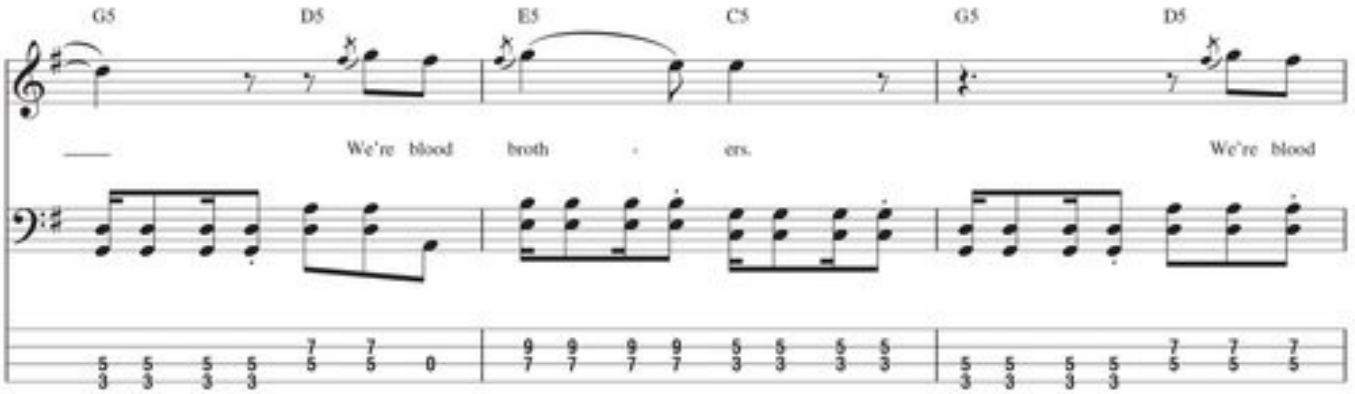
Chorus

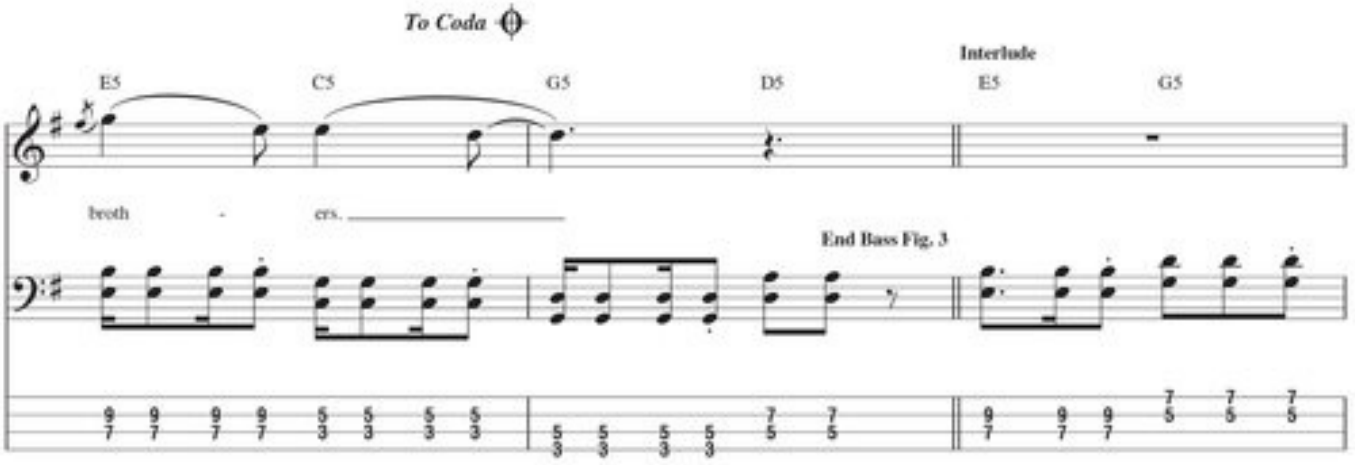
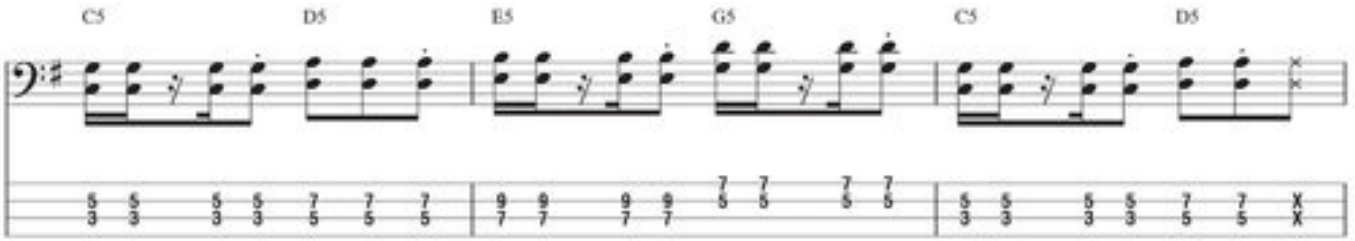

C5 D5 E5 C5 G5 D5
o - pened a - gain. We're blood broth - ers. We're blood

E5 C5 G5 D5 E5 C5
broth - ers. We're blood broth - ers.

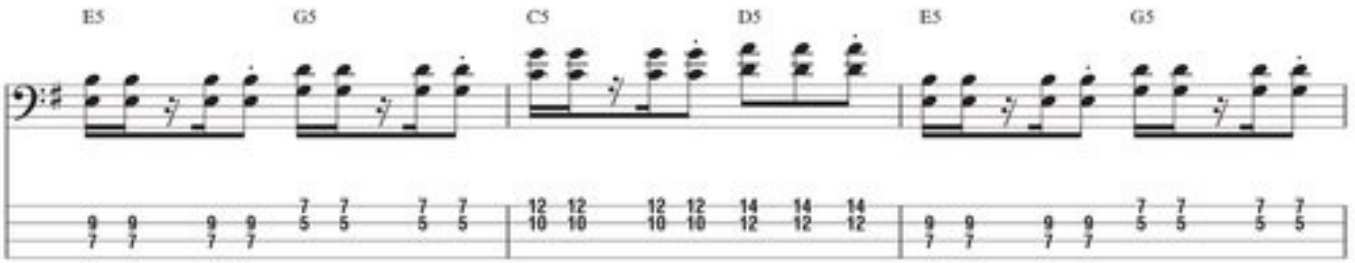

G5 D5 E5 C5 G5 D5
We're blood broth - ers.

Verse
E5 G5 C5 D5 E5 G5
2. And as you look all a - round at the world in dis - may, what do you see do you
C5 D5 E5 G5 C5 D5
think we have learned? Not if you're tak - ing a look at the war - torn af -
Chorus
E5 G5 C5 D5 E5 C5
fray, out in the streets where the ba - bies are burned. We're blood broth - ers.
G5 D5 E5 C5 G5 D5
We're blood broth - ers. We're blood

Interlude

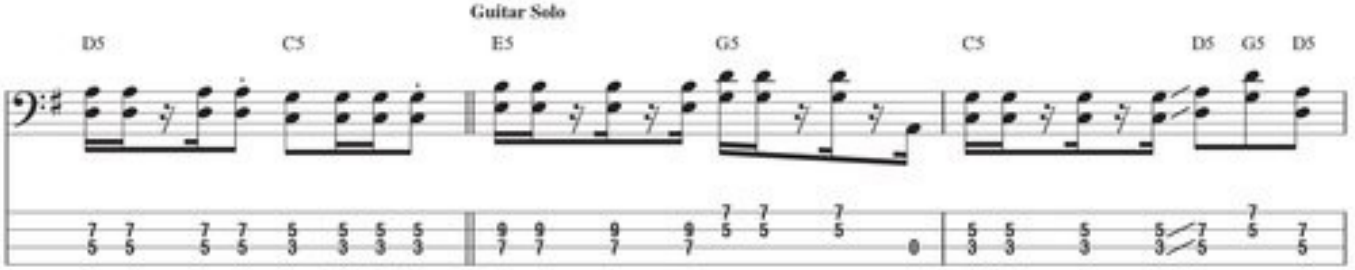
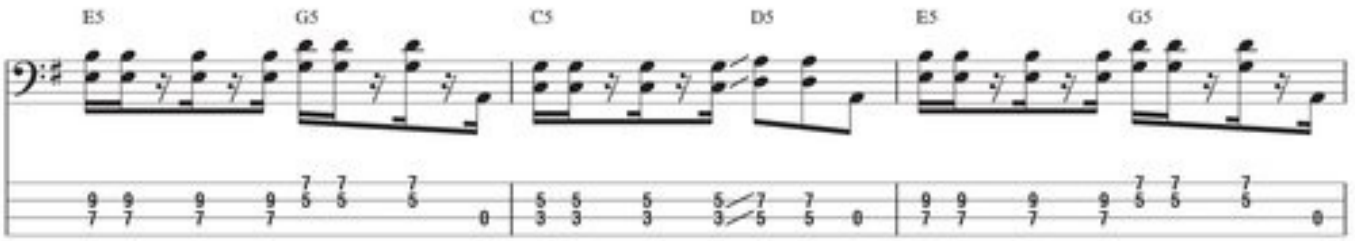
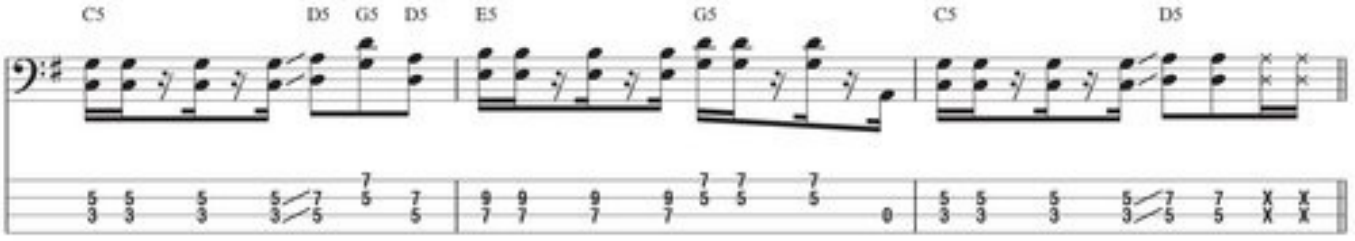
Bass: w/ Bass Fig. 1

3. There are

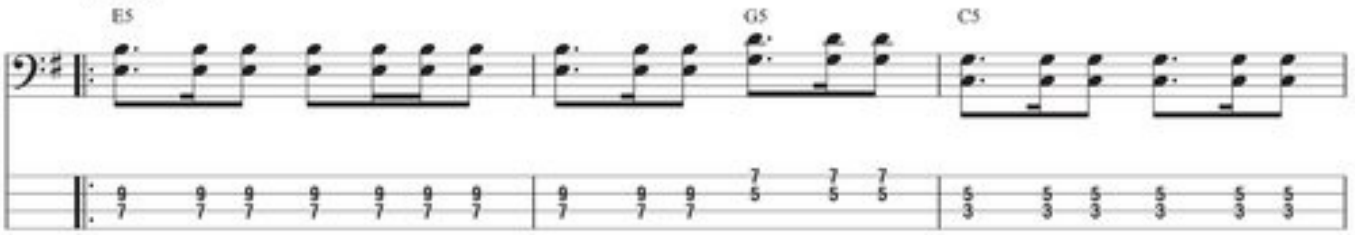
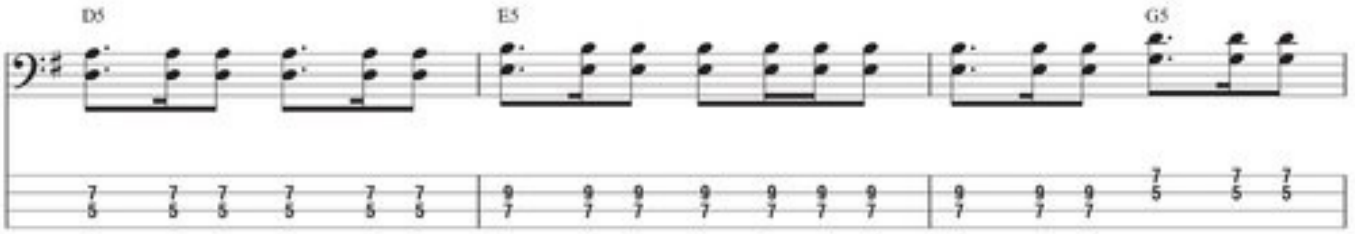
Verse

E5
G5
D5
flect - ing the good and the bad.
End Bass Fig. 2
Bass: w/ Bass Fig. 2 (2 times)
E5
G5
C5
D5
Will we ev - er know what the an - swer to life real - ly
E5
G5
D5
is? Can you real - ly tell me what life is?
E5
G5
C5
D5
May - be all the things that you know that are pre - cious to
E5
G5
D5
you could be swept a - way by fate's own hand. We're blood
Chorus
E5
C5
G5
D5
E5
C5
beoth - ers. We're blood broth - ers.
Bass Fig. 3

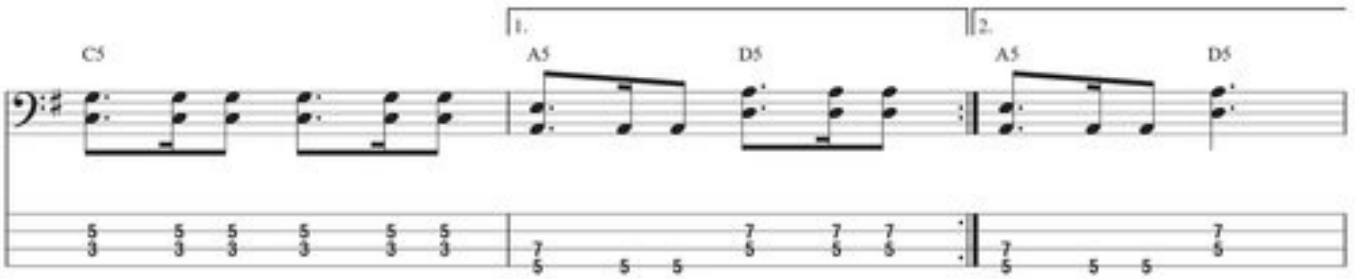
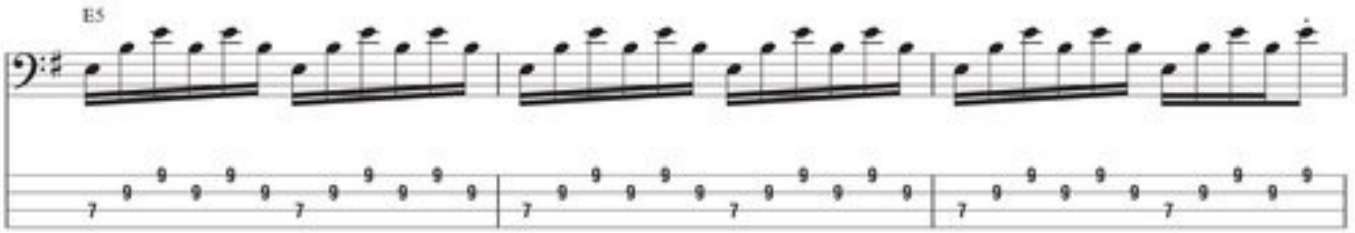

G5 D5 E5 C5 G5 D5
We're blood broth - ers. We're blood

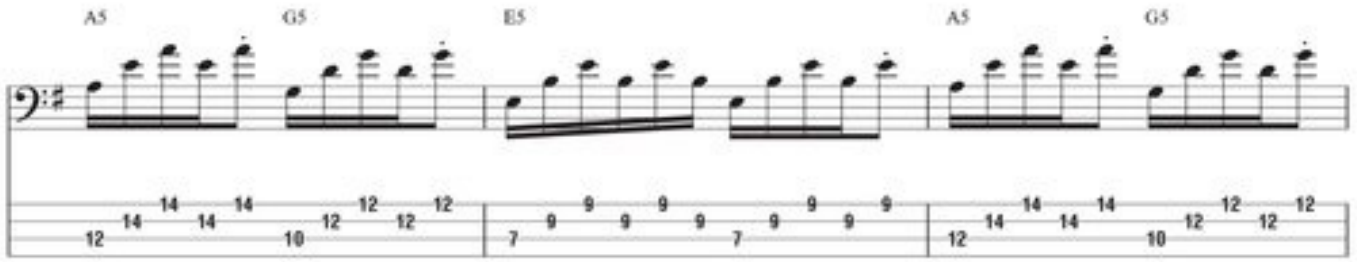

To Coda
Interlude
E5 C5 G5 D5 E5 G5
broth - ers.
End Bass Fig. 3

C5 D5 E5 G5 C5 D5

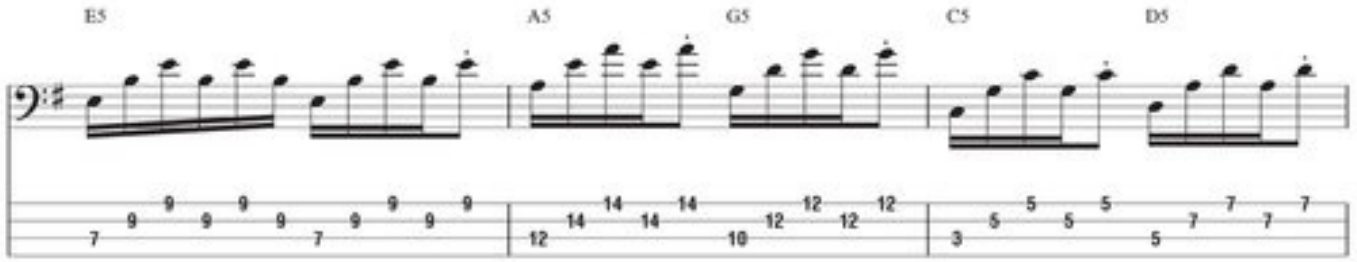

E5 G5 C5 D5 E5 G5

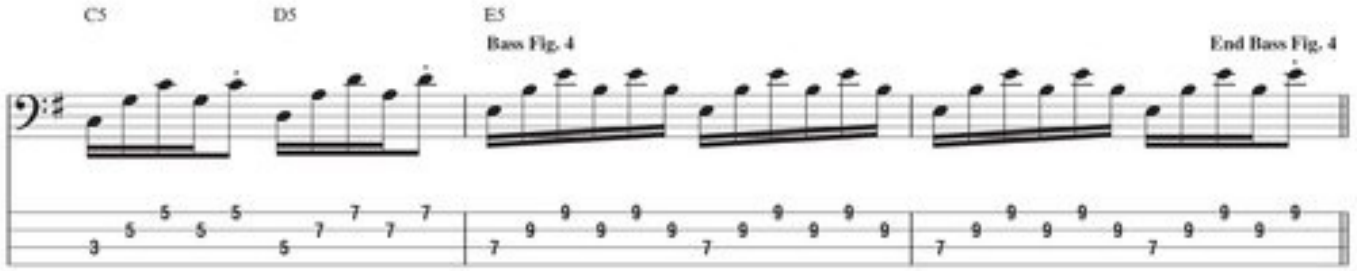

Guitar Solo
D5 C5 E5 G5 C5 D5 G5 D5

E5
G5
C5
D5
E5
G5

C5
D5
G5
D5
E5
G5
C5
D5

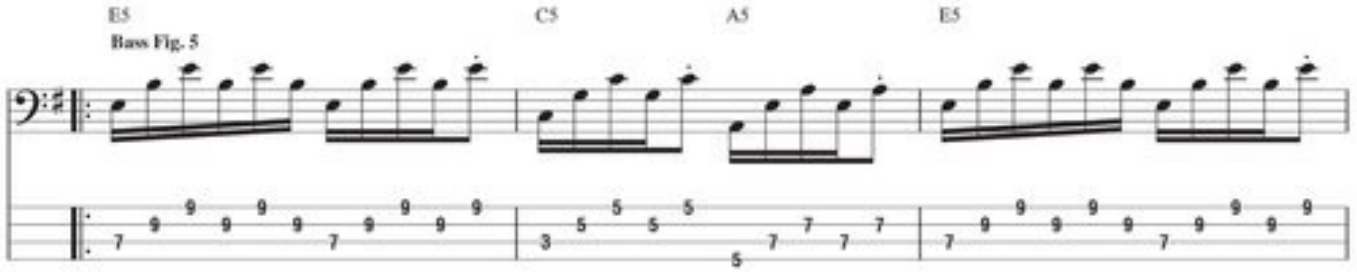
Interlude

E5
G5
C5

D5
E5
G5

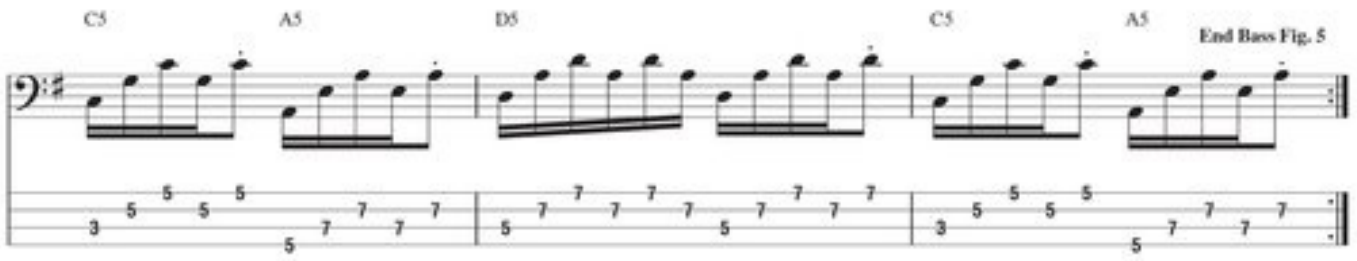

1.
2.
C5
A5
D5
A5
D5

E5



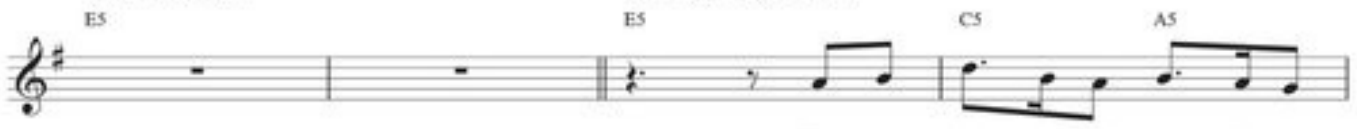


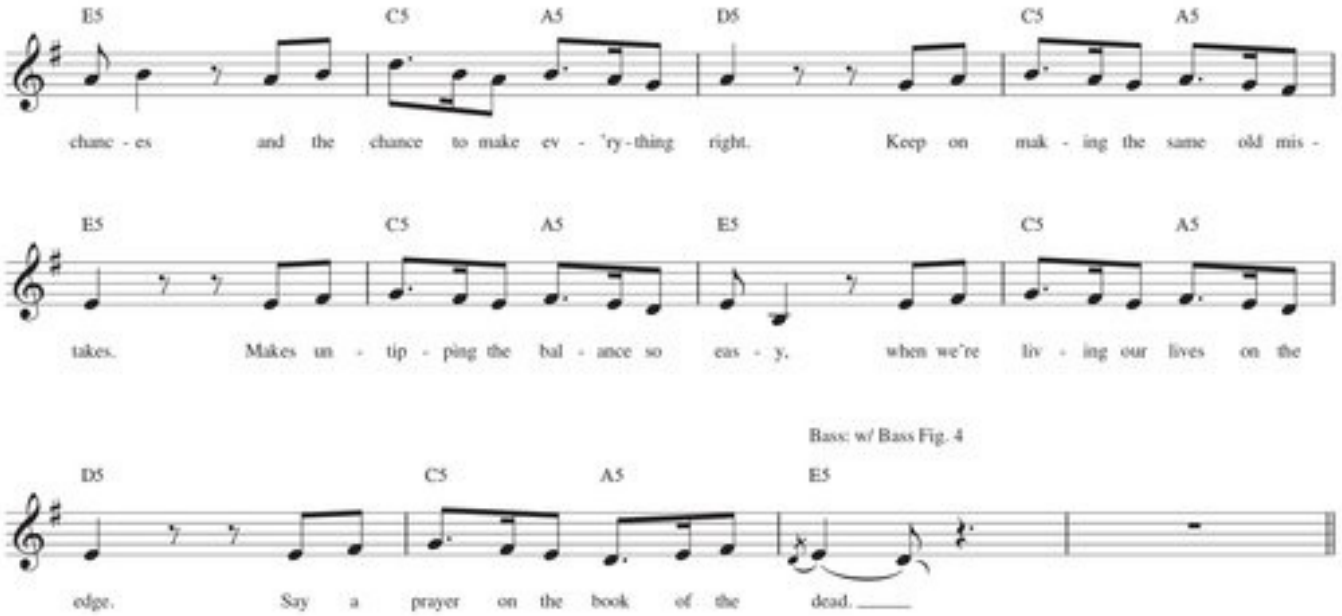


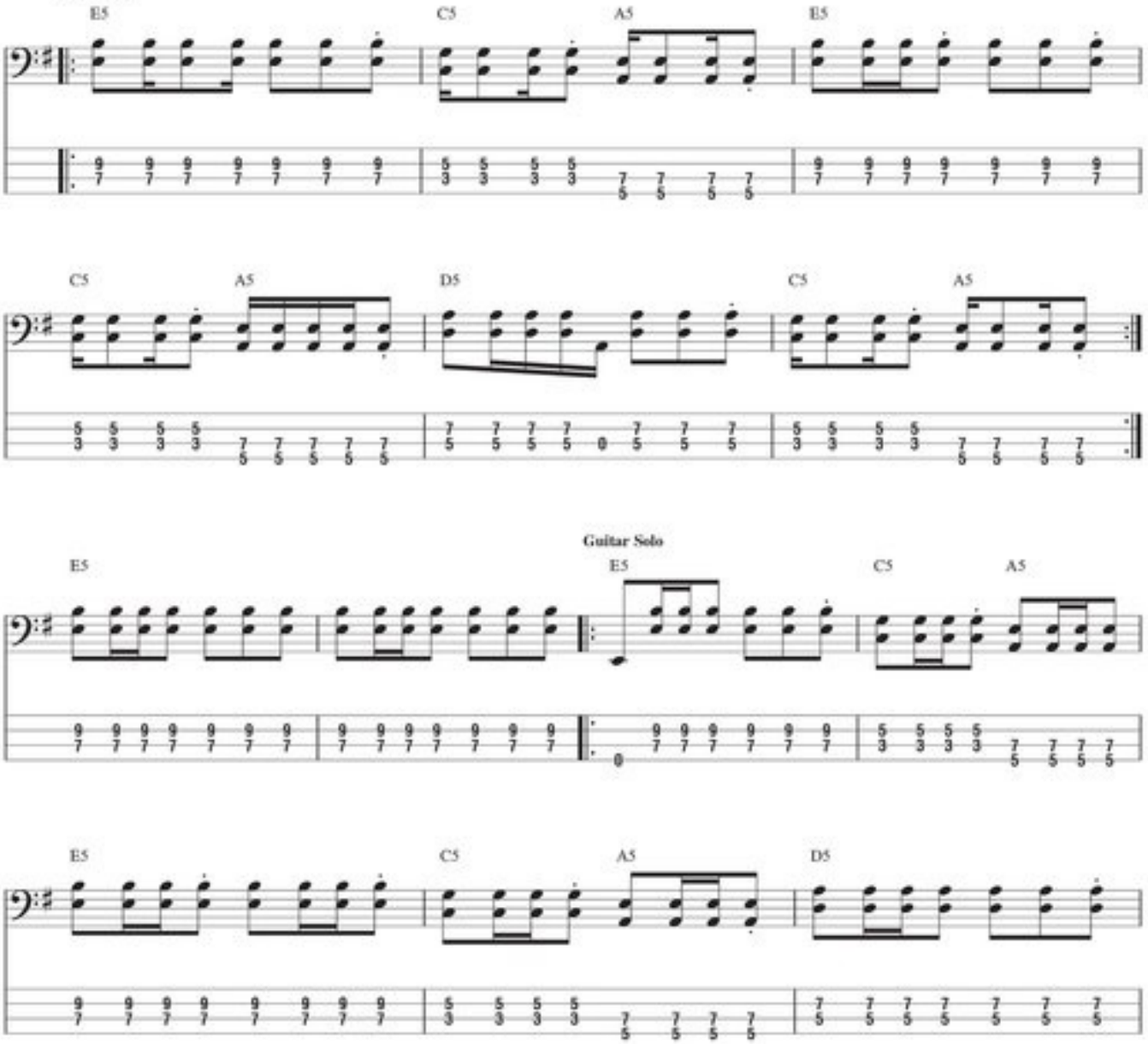
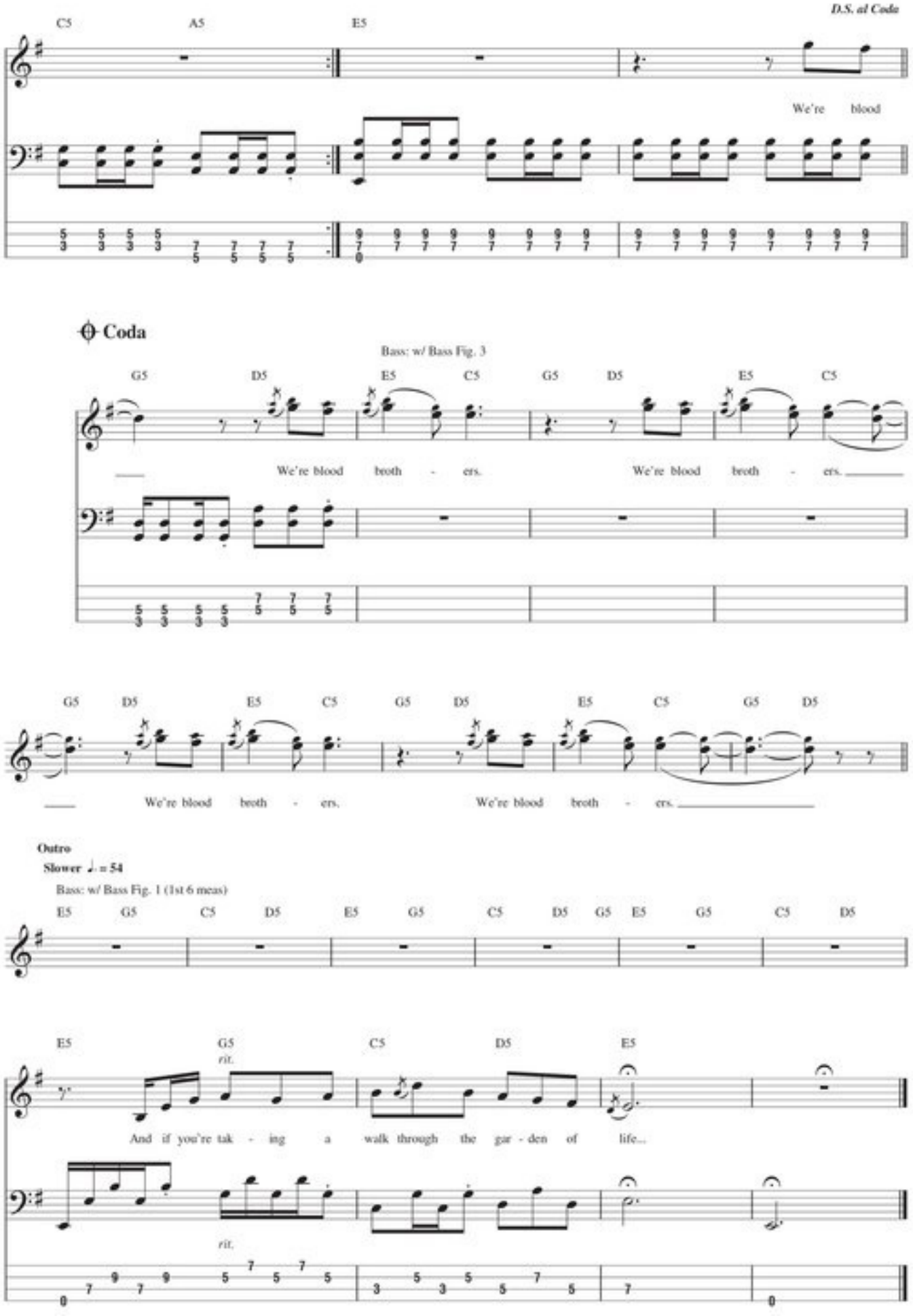




Bridge

Bass: w/ Bass Fig. 4

Bass: w/ Bass Fig. 5 (2 times)

When you think that we've used all our

E5 C5 A5 D5 C5 A5
chanc - es and the chance to make ev - 'ry - thing right. Keep on mak - ing the same old mis -
E5 C5 A5 E5 C5 A5
takes. Makes un - tip - ping the bal - ance so eas - y. when we're liv - ing our lives on the
Bass: w/ Bass Fig. 4
D5 C5 A5 E5
edge. Say a prayer on the book of the dead.

Interlude

Guitar Solo

D.S. al Coda
C5
A5
E5
We're blood
Coda
Bass: w/ Bass Fig. 3
G5
D5
E5
C5
We're blood broth - ers.
We're blood broth - ers.
We're blood broth - ers.
We're blood broth - ers.
Outro
Slower ♩. = 54
Bass: w/ Bass Fig. 1 (1st 6 meas)
rit.
And if you're tak - ing a walk through the gar - den of life...
rit.

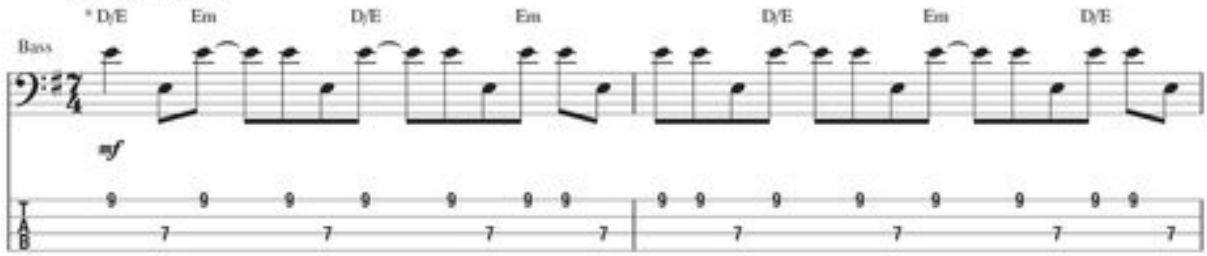
from *A Matter of Life and Death*

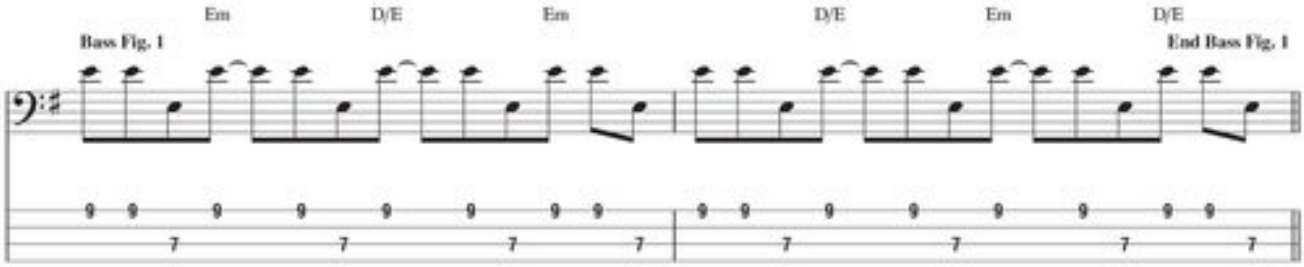
Brighter Than a Thousand Suns

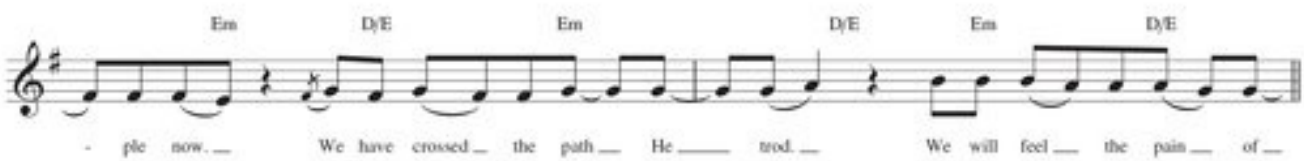
Words and Music by Adrian Smith, Steven Harris and Bruce Dickinson

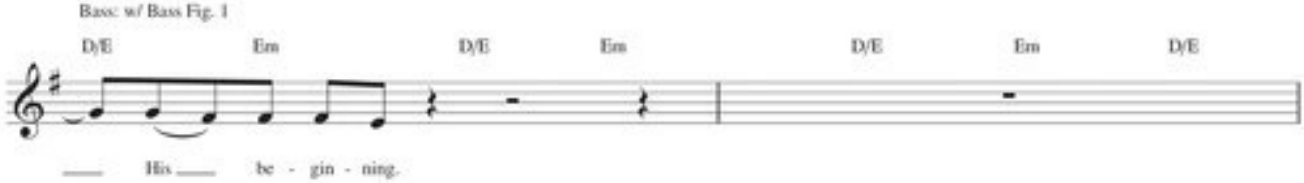
Intro

Moderately ♩ = 115



*Chord symbols reflect overall harmony.

Verse

Bass: w/ Bass Fig. 1 (2 times)

Interlude

Bass: w/ Bass Fig. 1

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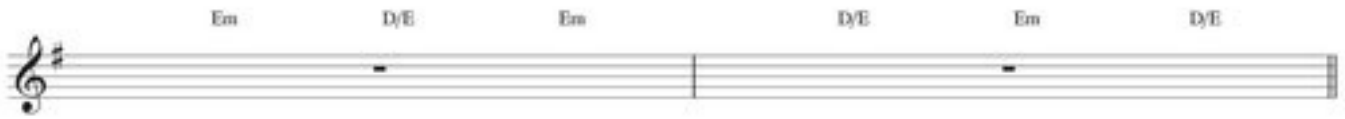
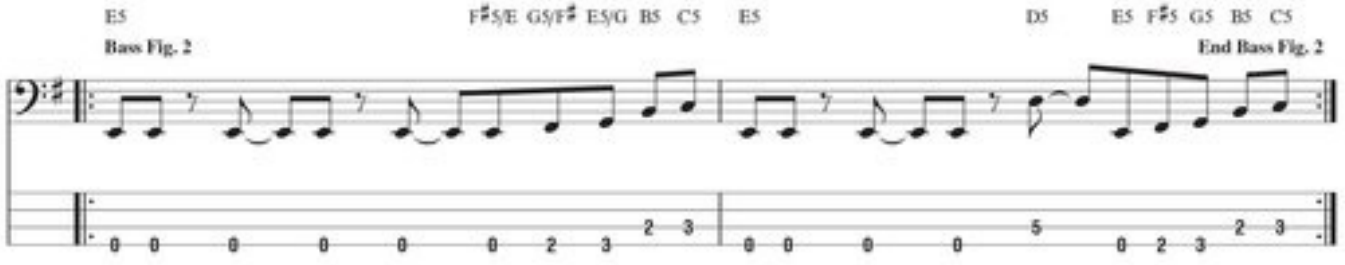
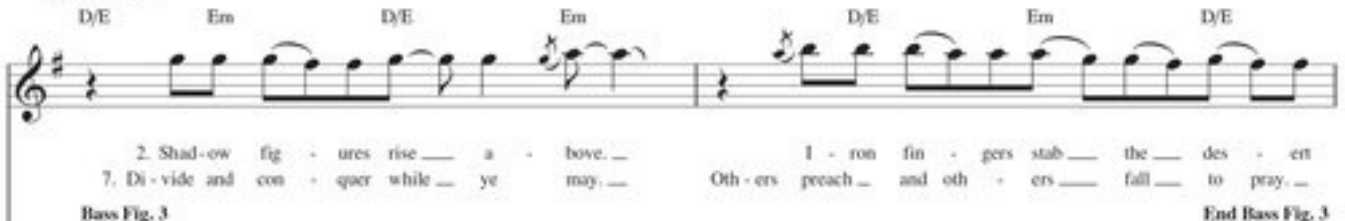
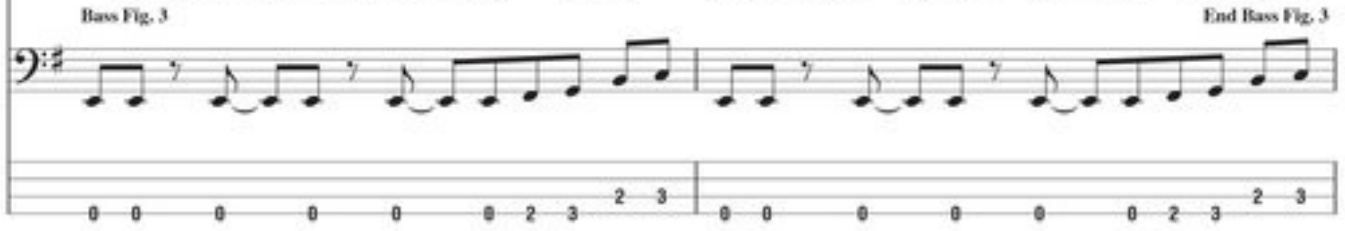
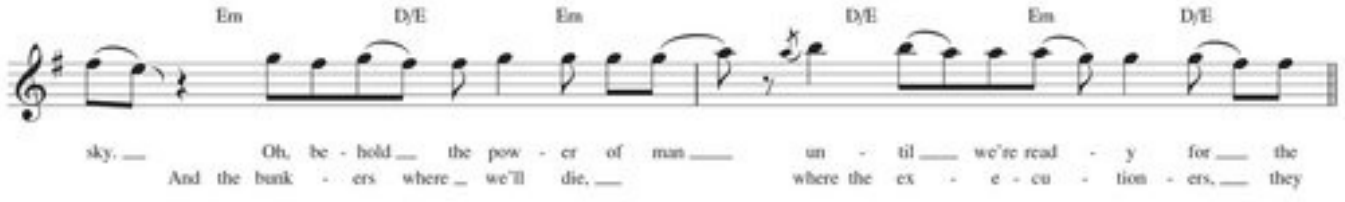
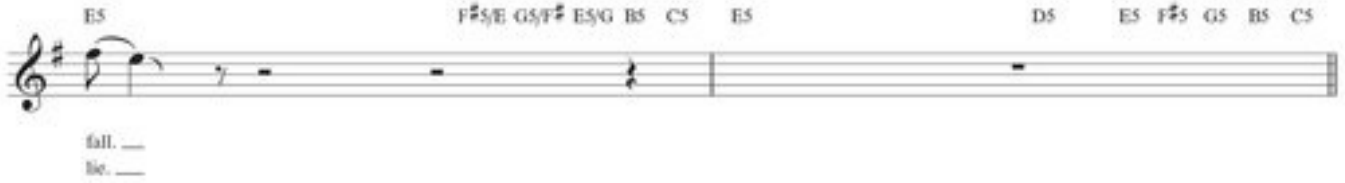
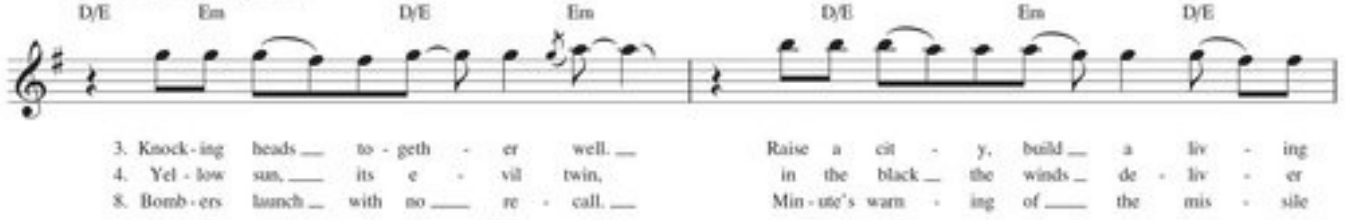
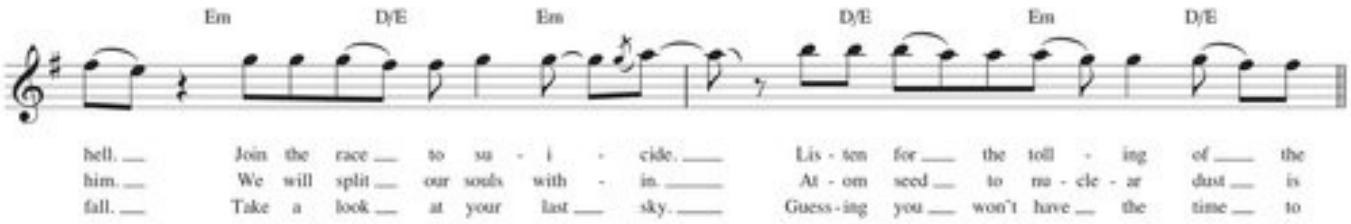
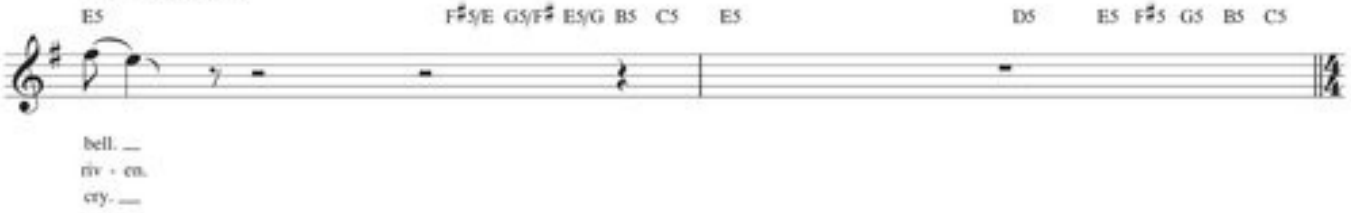
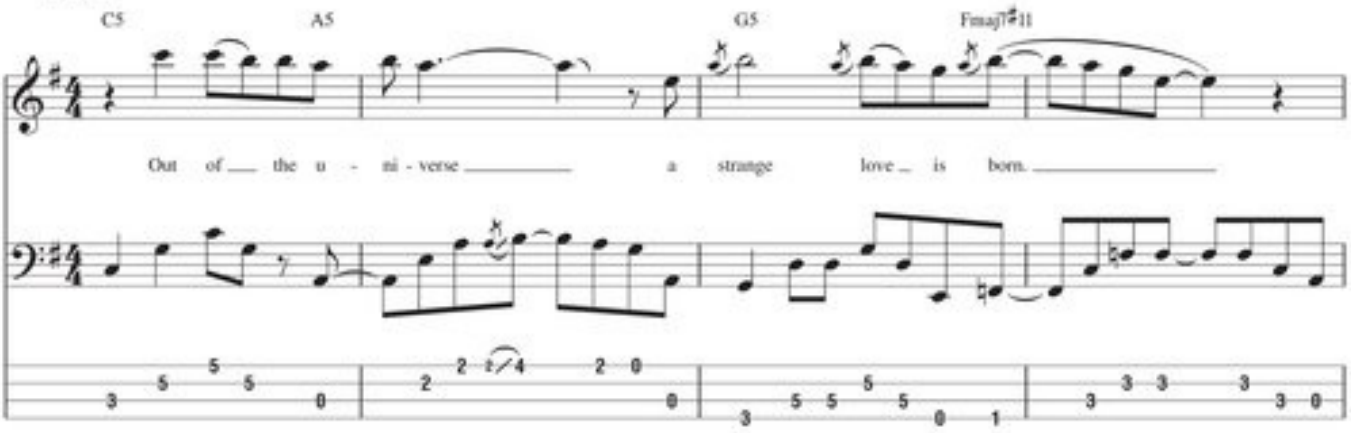
International Copyright Secured All Rights Reserved

𝄋 Verse

D/E Em D/E Em D/E Em D/E
2. Shad - ow fig - ures rise a - bove.
7. Di - vide and con - quer while ye may.
1 - ron fin - gers stab the des - ert
Oth - ers preach and oth - ers fall to pray.

Bass: w/ Bass Fig. 3

Em D/E Em D/E Em D/E
sky. Oh, be - hold the pow - er of man un - til we're read - y for the
And the bunk - ers where we'll die. where the ex - e - cu - tion - ers, they

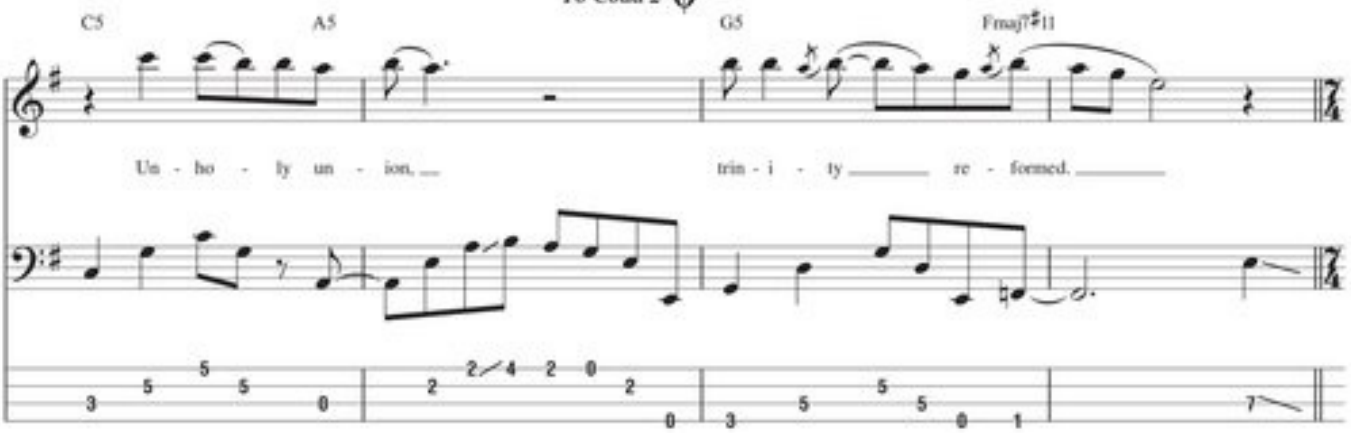
Interlude

Bass: w/ Bass Fig. 2

𝄋 Verse

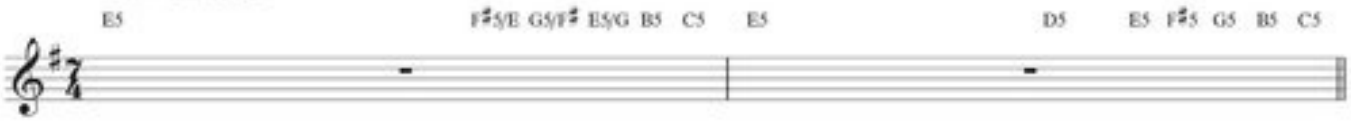
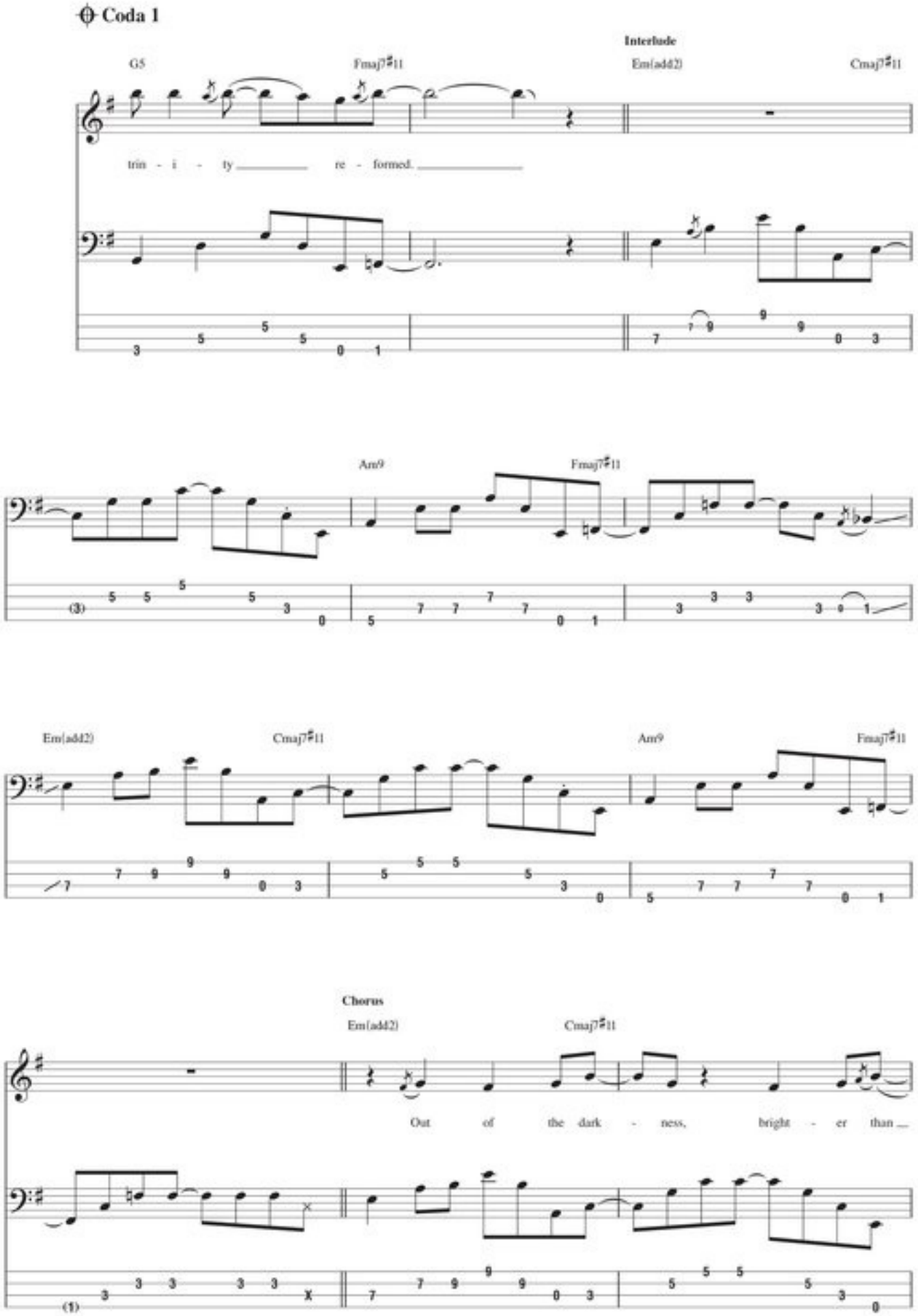
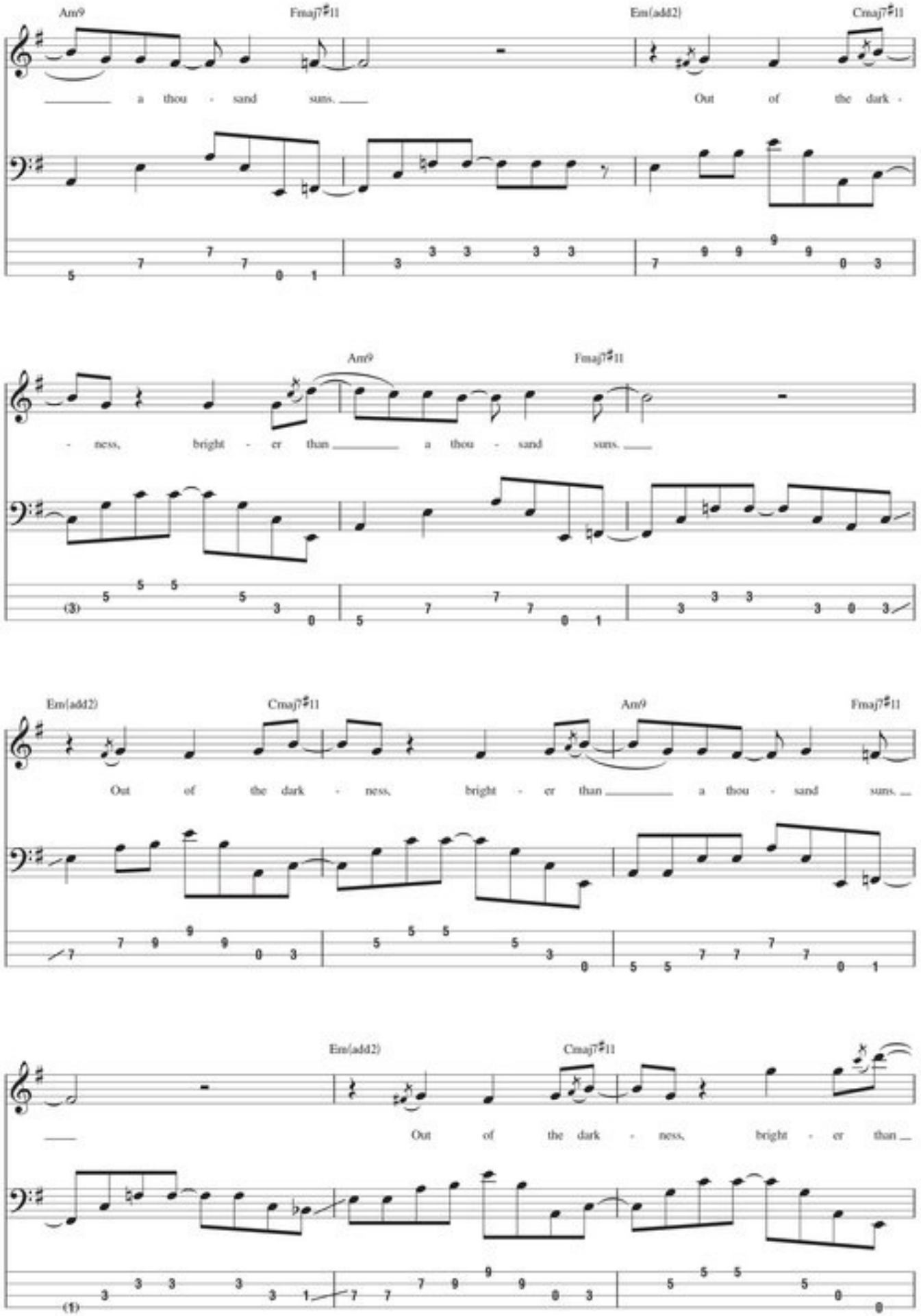
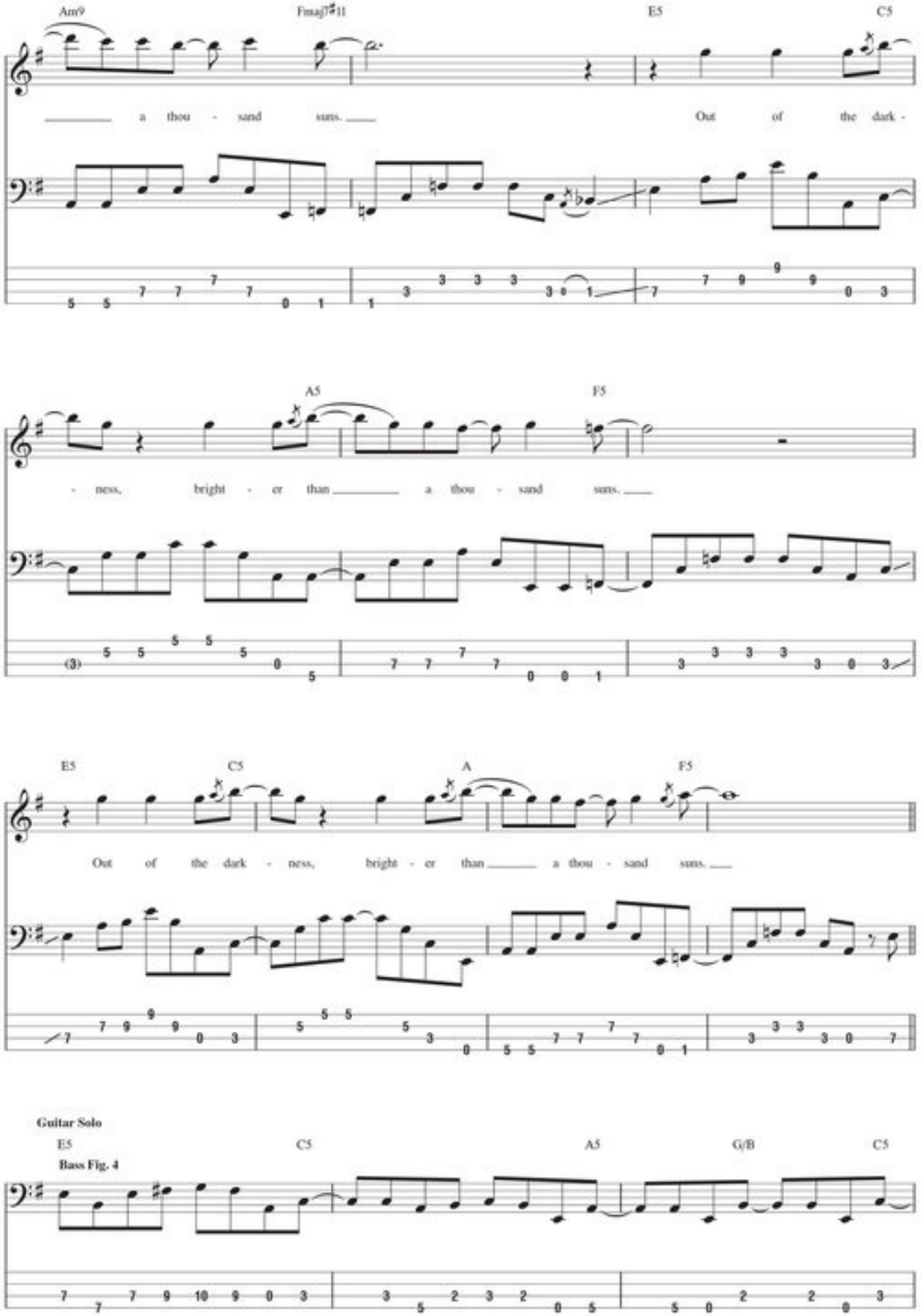
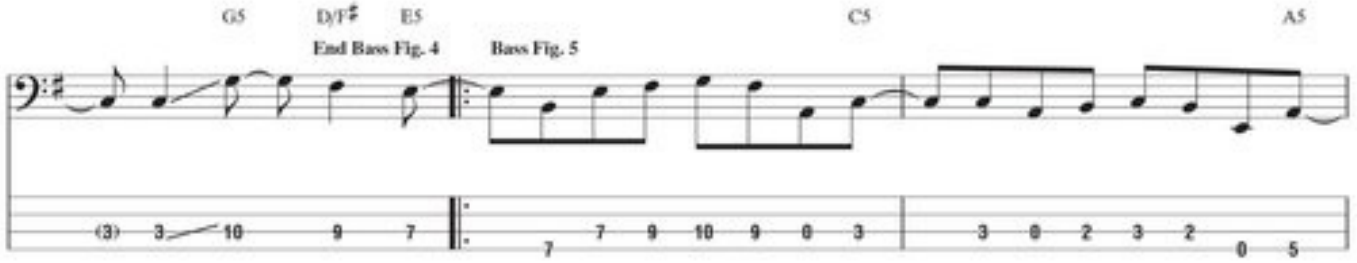
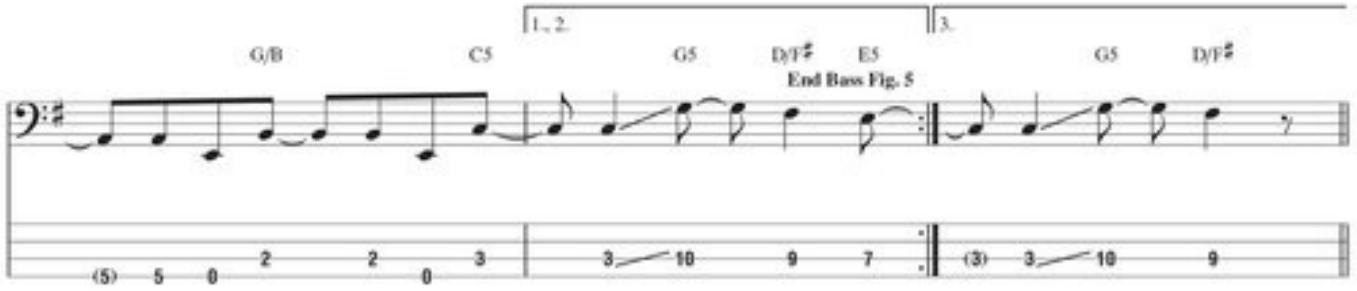
Bass: w/ Bass Fig. 3 (2 times)

D/E Em D/E Em D/E Em D/E
3. Knock - ing heads to - geth - er well.
4. Yel - low sun, its e - vil twin,
8. Bomb - ers launch with no re - call.
Raise a cit - y, build a liv - ing
in the black the winds de - liv - er
Min - ute's warn - ing of the mis - sile

Em D/E Em D/E Em D/E
hell. Join the race to su - i - cide. Lis - ten for the toll - ing of the
him. We will split our souls with - in. At - om seed to nu - cle - ar dust is
fall. Take a look at your last sky. Guess - ing you won't have the time to

Interlude

Bass: w/ Bass Fig. 2

Chorus

To Coda 1

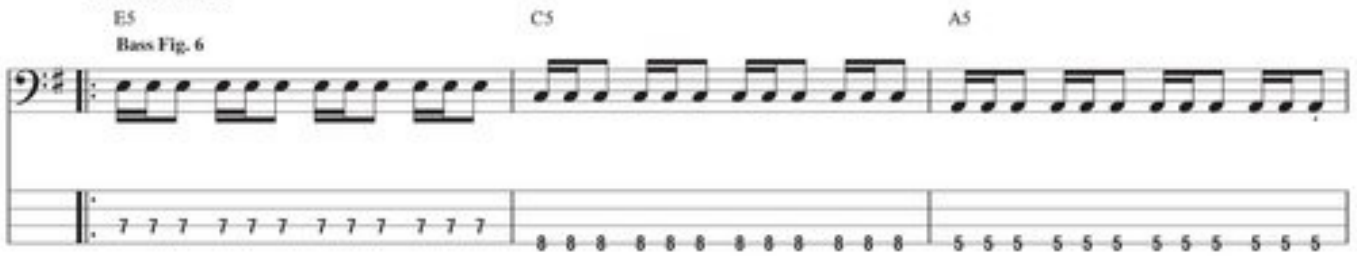
To Coda 2

D.S. al Coda 1

Interlude

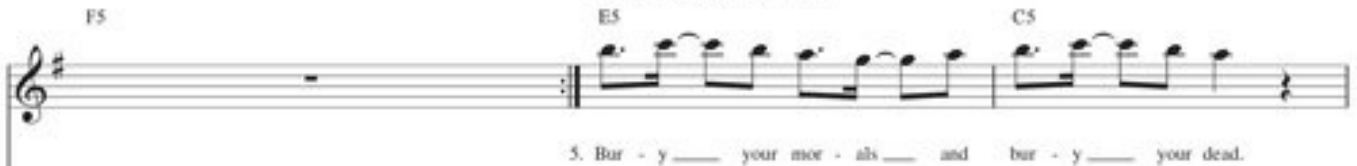
Bass: w/ Bass Fig. 2

Coda 1
Interlude
G5
Fmaj7♯11
Em(add2)
Cmaj7♯11
trin - i - ty re - formed.
Am9
Fmaj7♯11
Em(add2)
Cmaj7♯11
Am9
Fmaj7♯11
Chorus
Em(add2)
Cmaj7♯11
Out of the dark - ness, bright - er than

Am9
Fmaj7♯11
Em(add2)
Cmaj7♯11
a thou - sand suns.
Out of the dark -
- ness, bright - er than
a thou - sand suns.
Am9
Fmaj7♯11
Em(add2)
Cmaj7♯11
Out of the dark - ness, bright - er than
a thou - sand suns.
Am9
Fmaj7♯11
Em(add2)
Cmaj7♯11
Out of the dark - ness, bright - er than
Em(add2)
Cmaj7♯11

Am9
Fmaj7♯11
E5
C5
a thou - sand suns.
Out of the dark -
A5
F5
- ness, bright - er than a thou - sand suns.
E5
C5
A
F5
Out of the dark - ness, bright - er than a thou - sand suns.
Guitar Solo
E5
C5
A5
G/B
C5
Bass Fig. 4



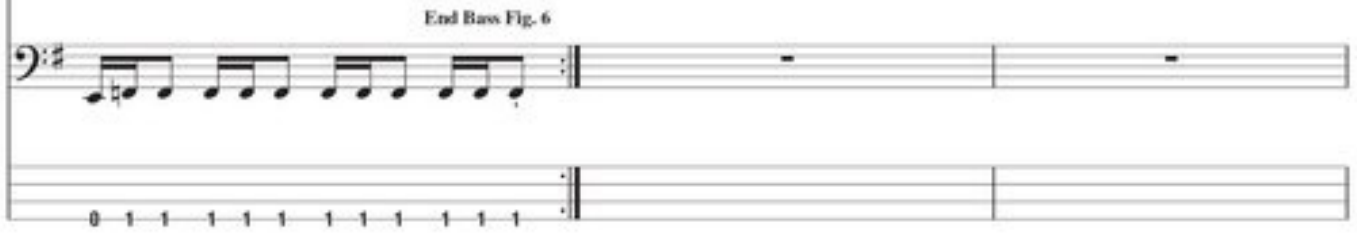
Interlude

Double-time feel



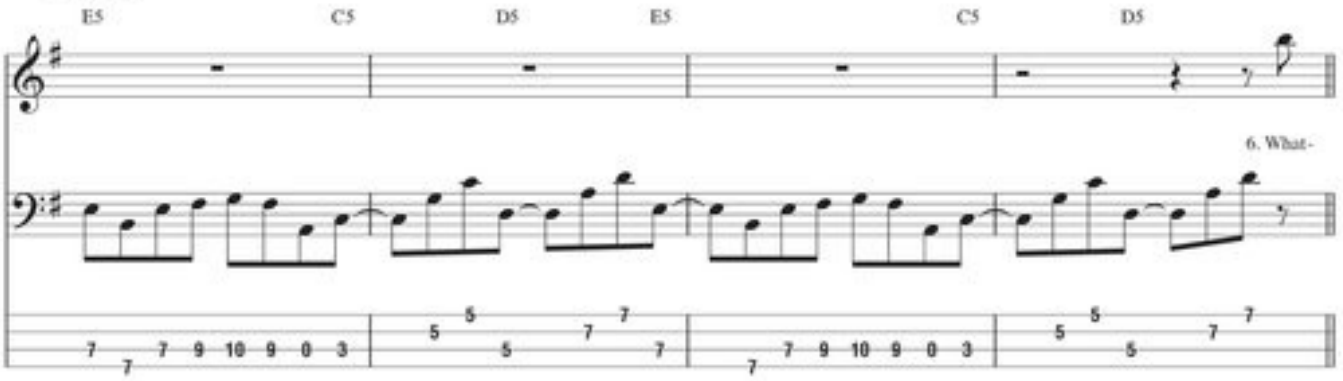
Verse

Bass: w/ Bass Fig. 6 (2 times)

5. Bur - y ___ your mor - als ___ and bur - y ___ your dead.

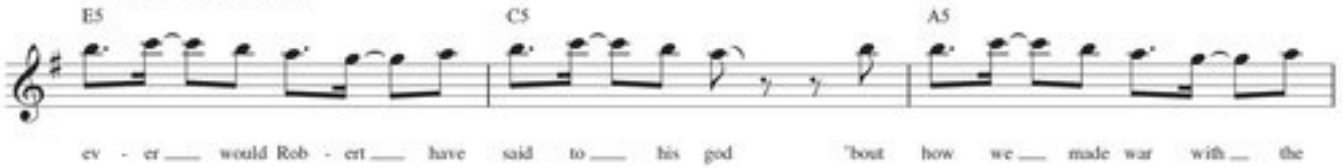
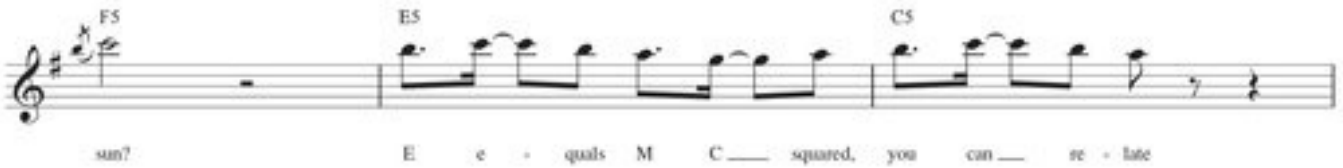


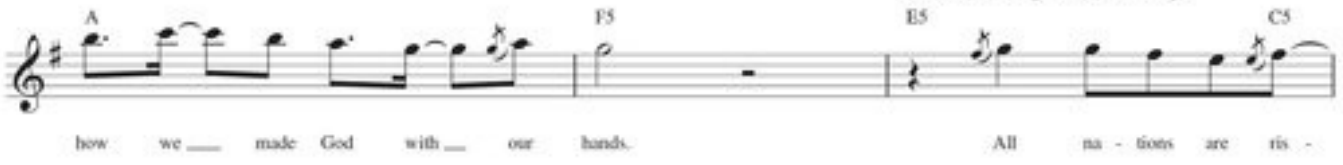
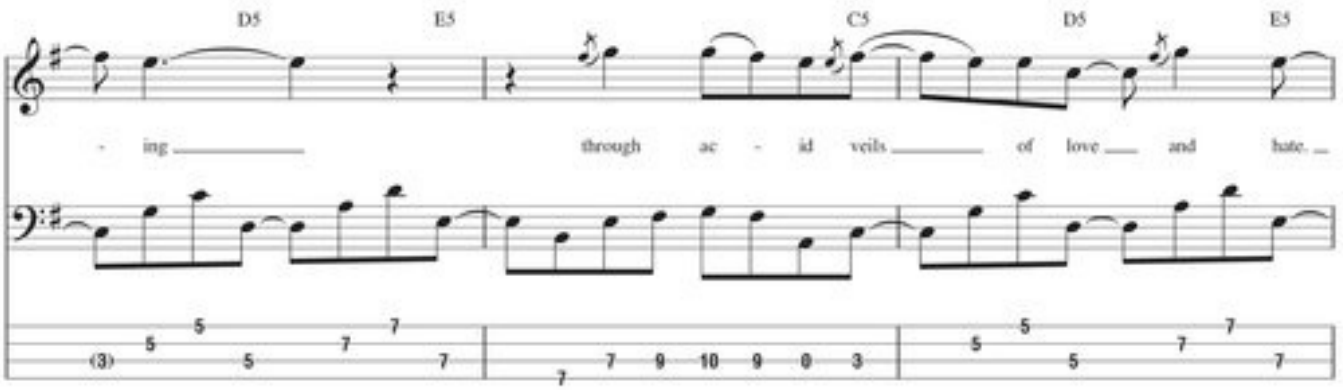
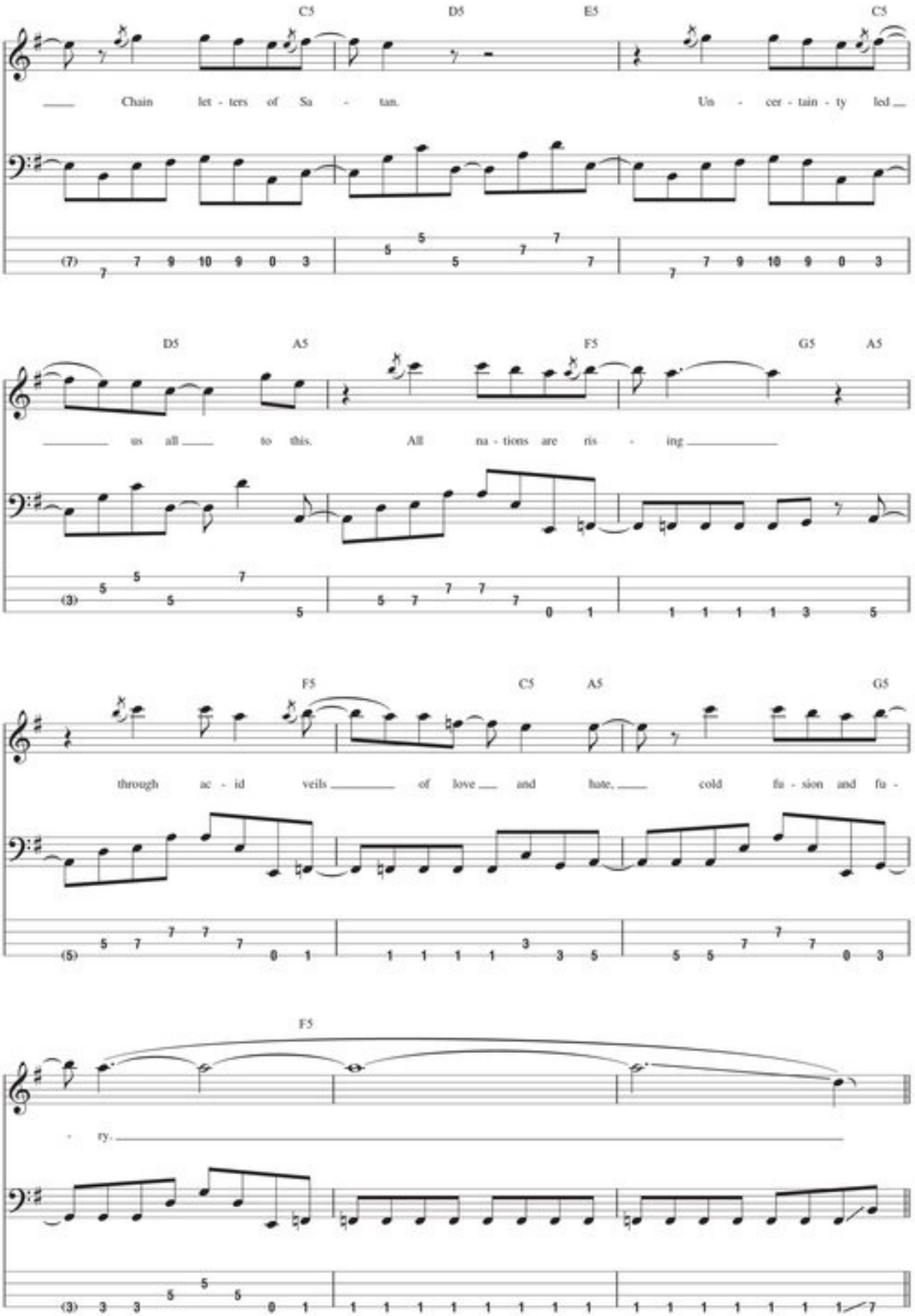
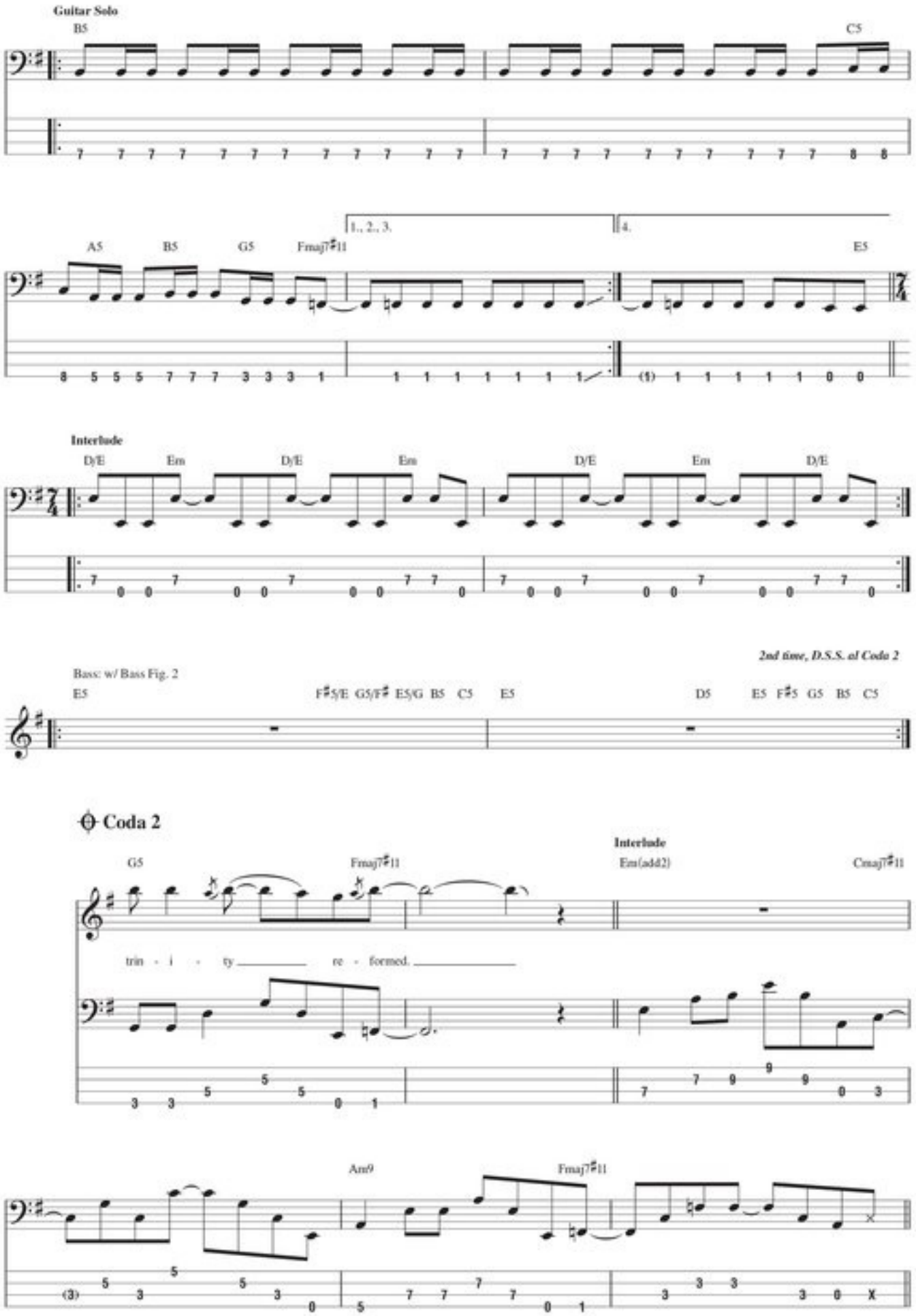
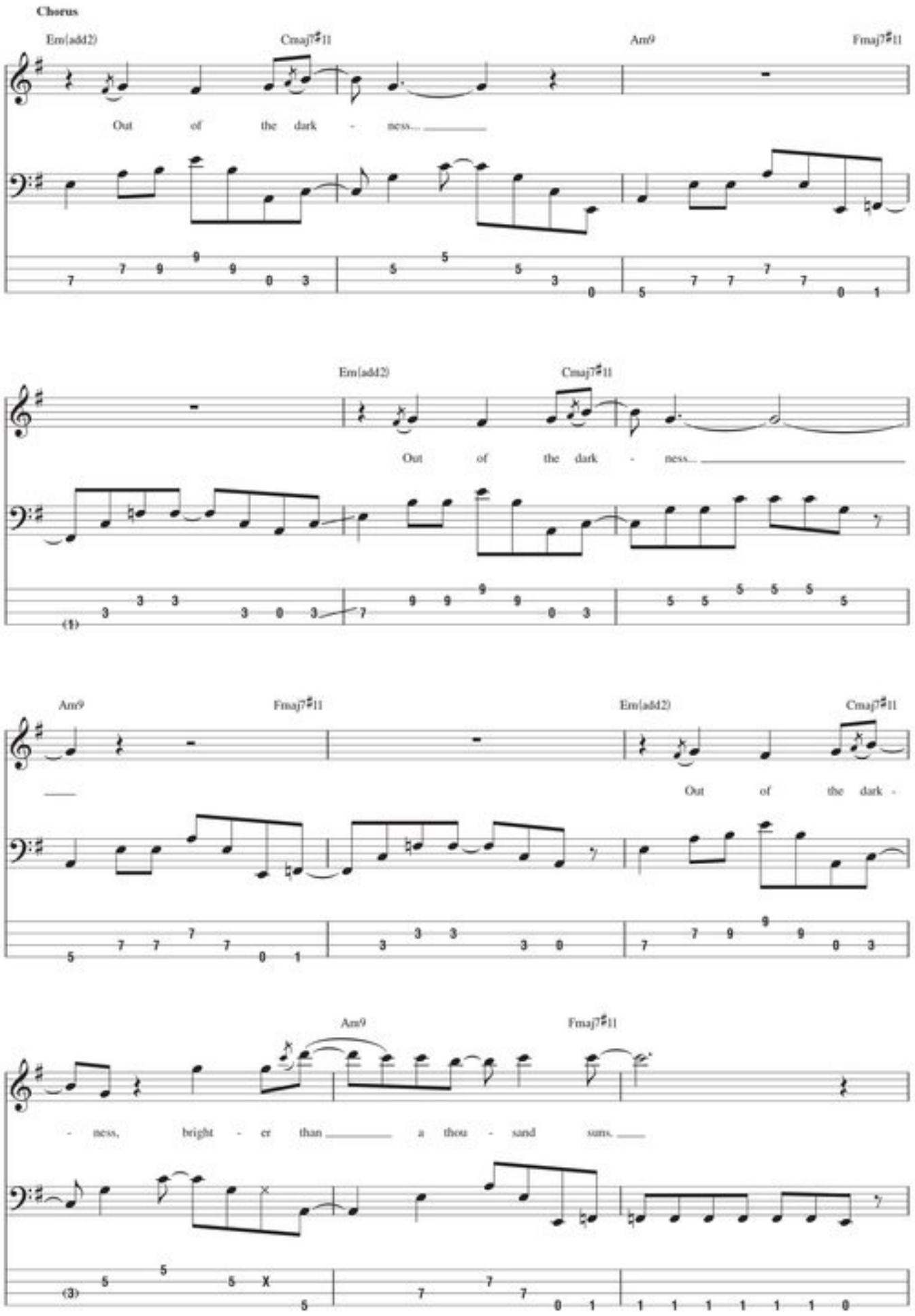
Bur - y ___ your head in ___ the sand. E e - quals M C ___ squared,

End double-time feel

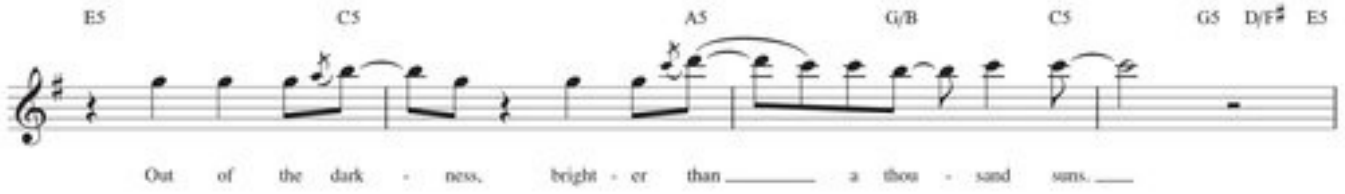
Interlude

Verse

Double-time feel

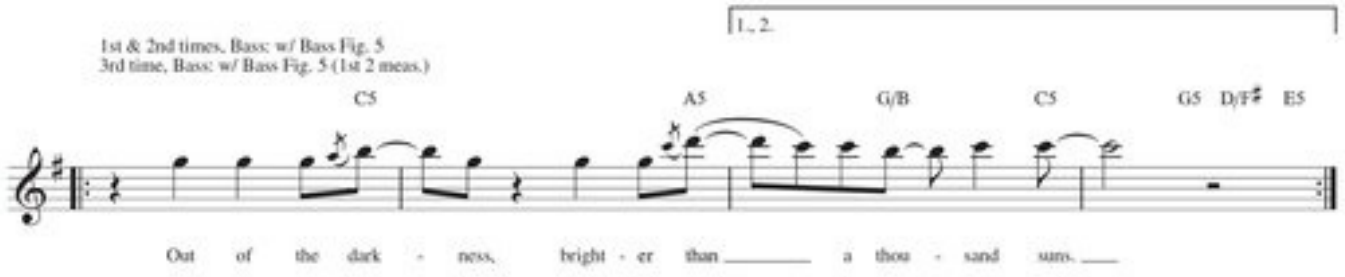
Bass: w/ Bass Fig. 6 (2 times)

End double-time feel

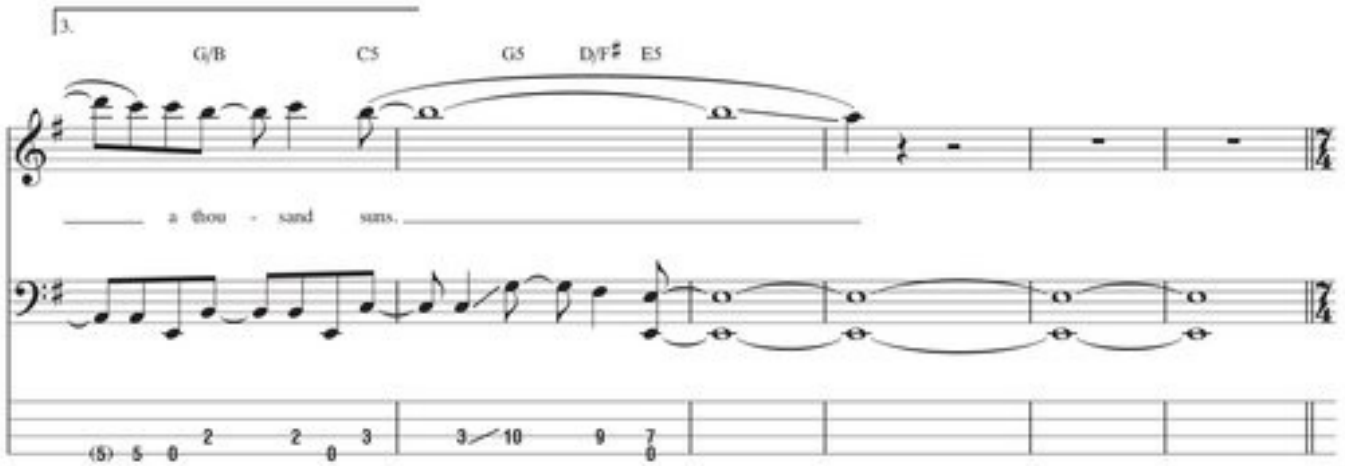
Bass: w/ Bass Fig. 4 (1st meas. only)

C5 D5 E5 C5
Chain let - ters of Sa - tan. Un - cer - tain - ty led
D5 A5 F5 G5 A5
us all to this. All na - tions are ris - ing
F5 C5 A5 G5
through ac - id veils of love and hate, cold fu - sion and fu -
F5
- ry.

Guitar Solo
B5
C5
1., 2., 3.
4.
A5
B5
G5
Fmaj7♯11
E5
Interlude
D/E
Em
D/E
Em
D/E
Em
D/E
2nd time, D.S.S. al Coda 2
Bass: w/ Bass Fig. 2
E5
F♯5/E
G5/F♯
E5/G
B5
C5
E5
D5
E5
F♯5
G5
B5
C5
Coda 2
Interlude
G5
Fmaj7♯11
Em(add2)
Cmaj7♯11
trin - i - ty
re - formed.
Am9
Fmaj7♯11

Chorus
Em(add2)
Cmaj7♯11
Am9
Fmaj7♯11
Out of the dark - ness...
Em(add2)
Cmaj7♯11
Out of the dark - ness...
Am9
Fmaj7♯11
Em(add2)
Cmaj7♯11
Out of the dark -
Am9
Fmaj7♯11
- ness, bright - er than a thou - sand suns.

Bass: w/ Bass Fig. 4

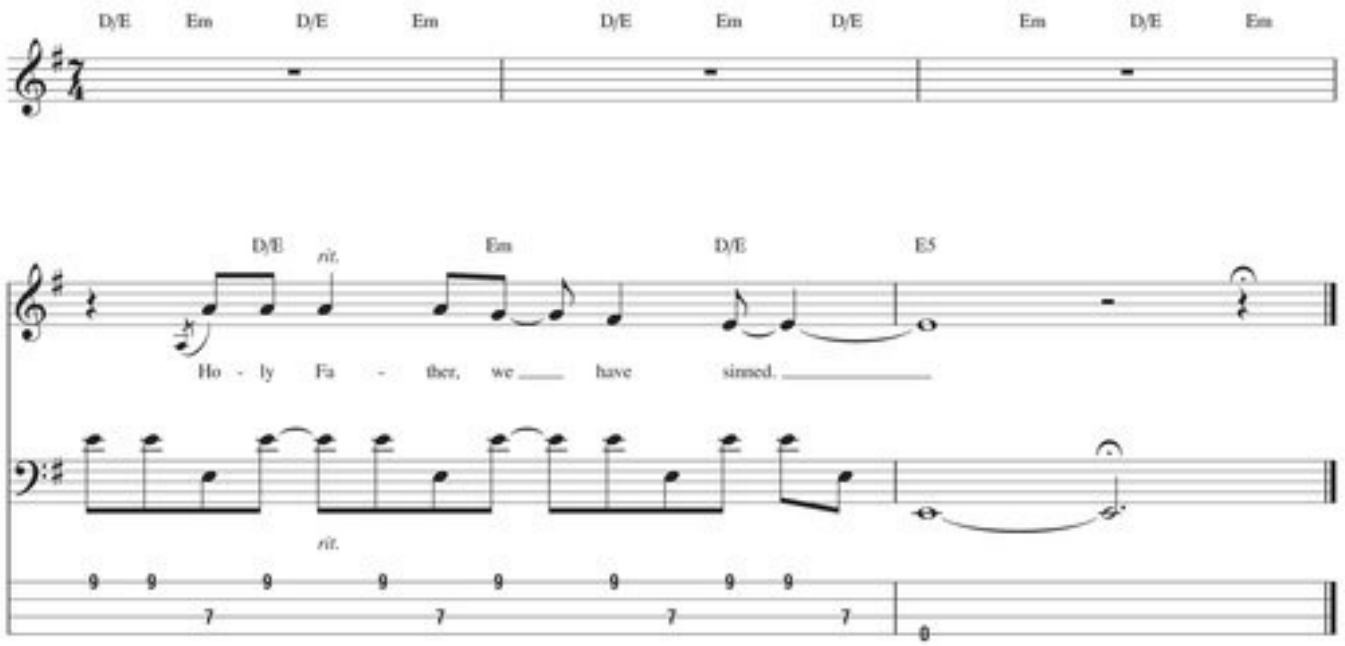


1st & 2nd times, Bass: w/ Bass Fig. 5
3rd time, Bass: w/ Bass Fig. 5 (1st 2 meas.)





Outro

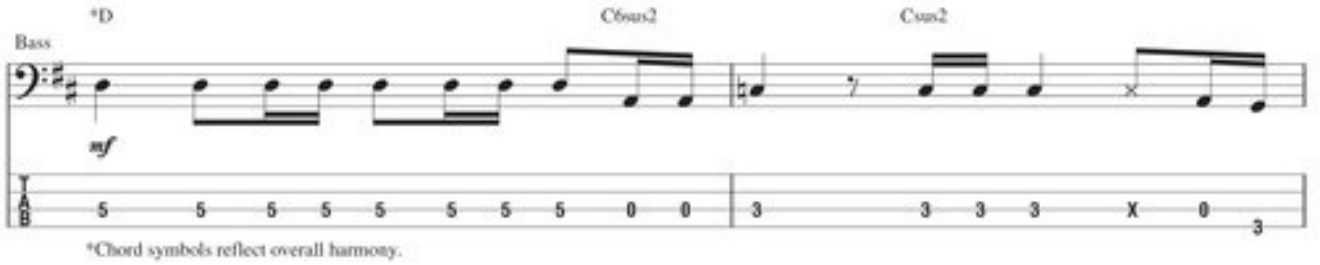
Bass: w/ Bass Fig. 1 (1 1/2 times)

from *Seventh Son of a Seventh Son*

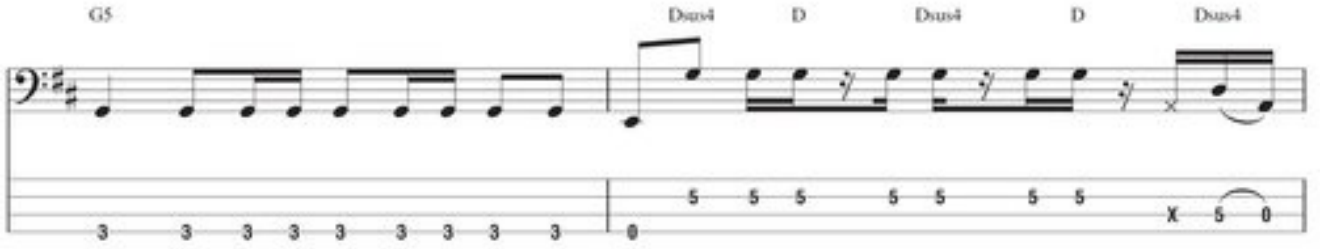
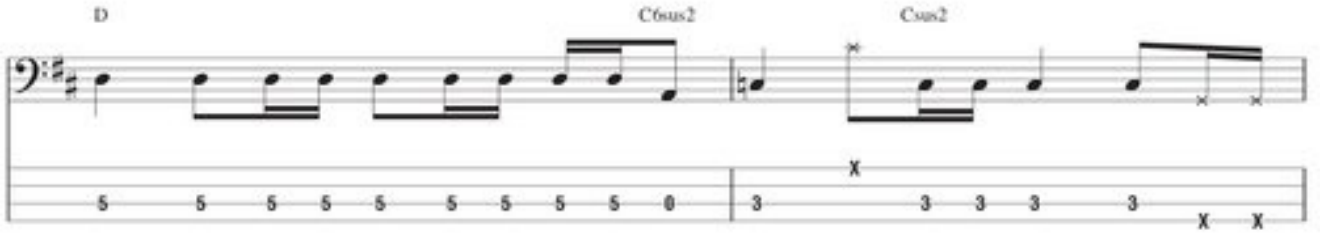
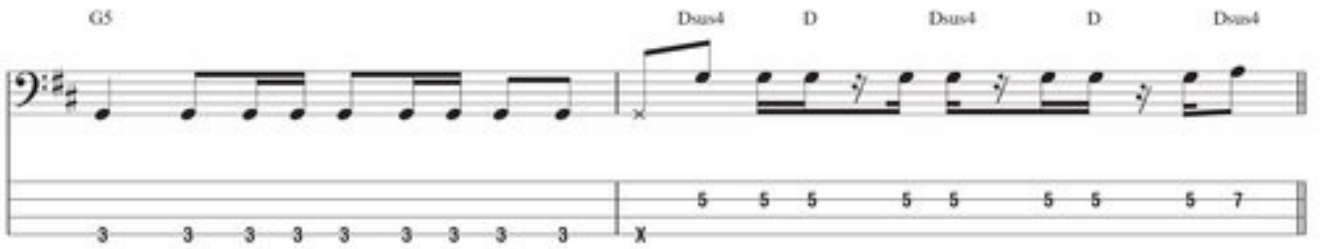
Can I Play with Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith

Intro

Moderate Rock ♩ = 138



*Chord symbols reflect overall harmony.

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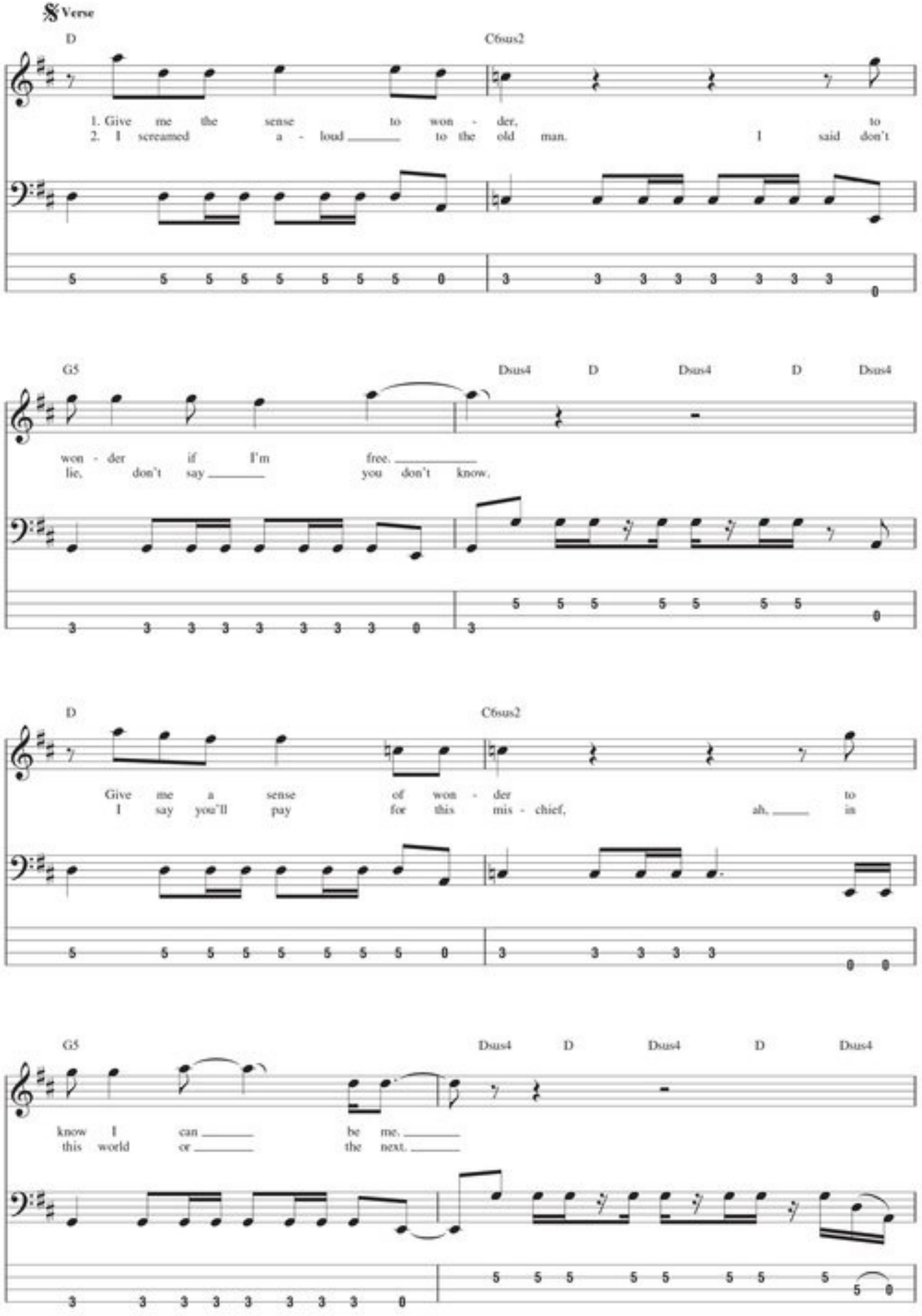

Verse
D
C6sus2
1. Give me the sense to won - der, to
2. I screamed a - loud to the old man. I said don't
G5
Dsus4
D
Dsus4
D
Dsus4
won - der if I'm free.
lie, don't say you don't know.
D
C6sus2
Give me a sense of won - der to
I say you'll pay for this mis - chief, ah, in
G5
Dsus4
D
Dsus4
D
Dsus4
know I can be me.
this world or the next.

D C6sus2

Give me the strength to hold my head up,
Oh, then he fixed me with a freez - ing glance and the

2nd time, Bass: w/ Bass Fill 1

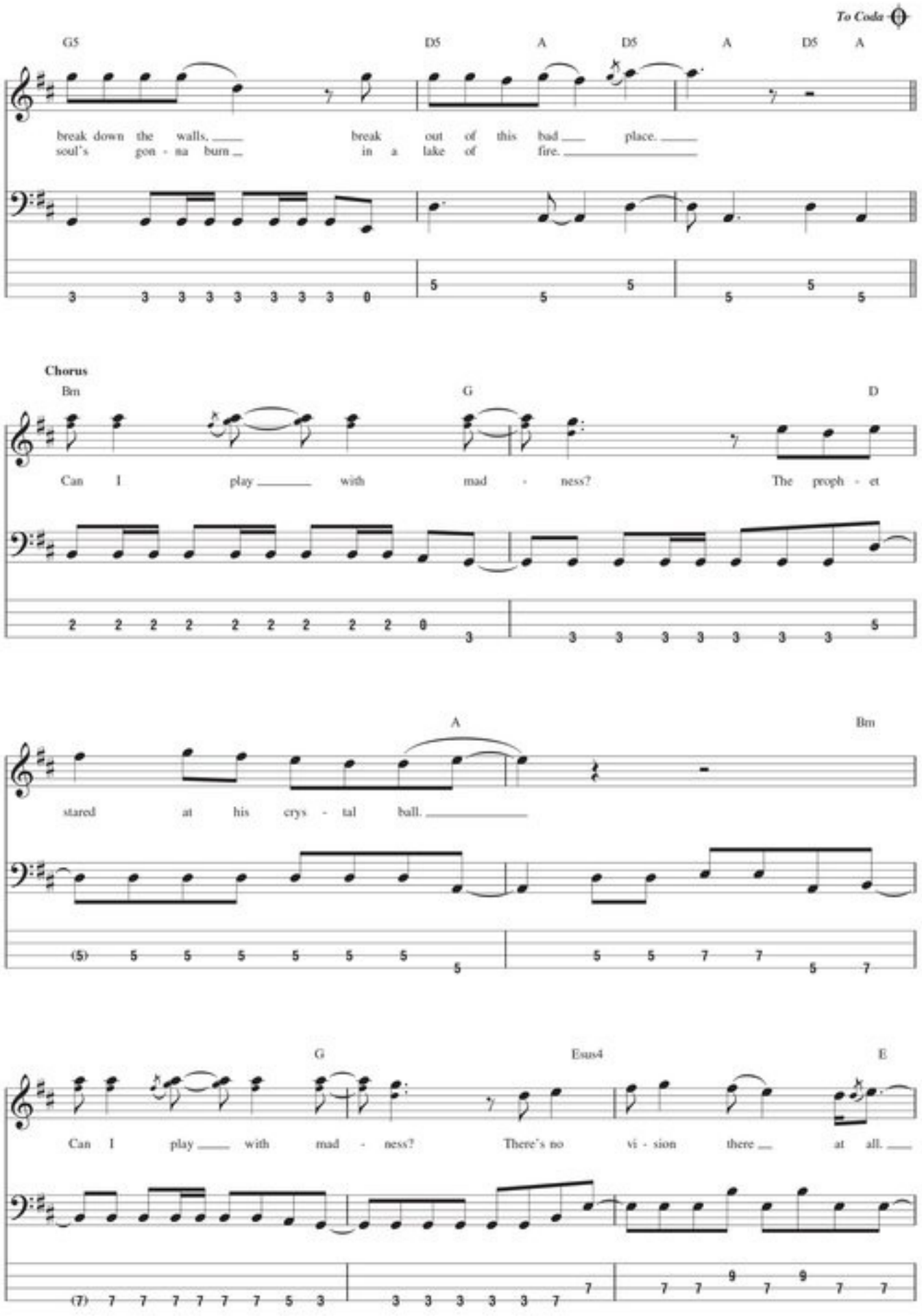
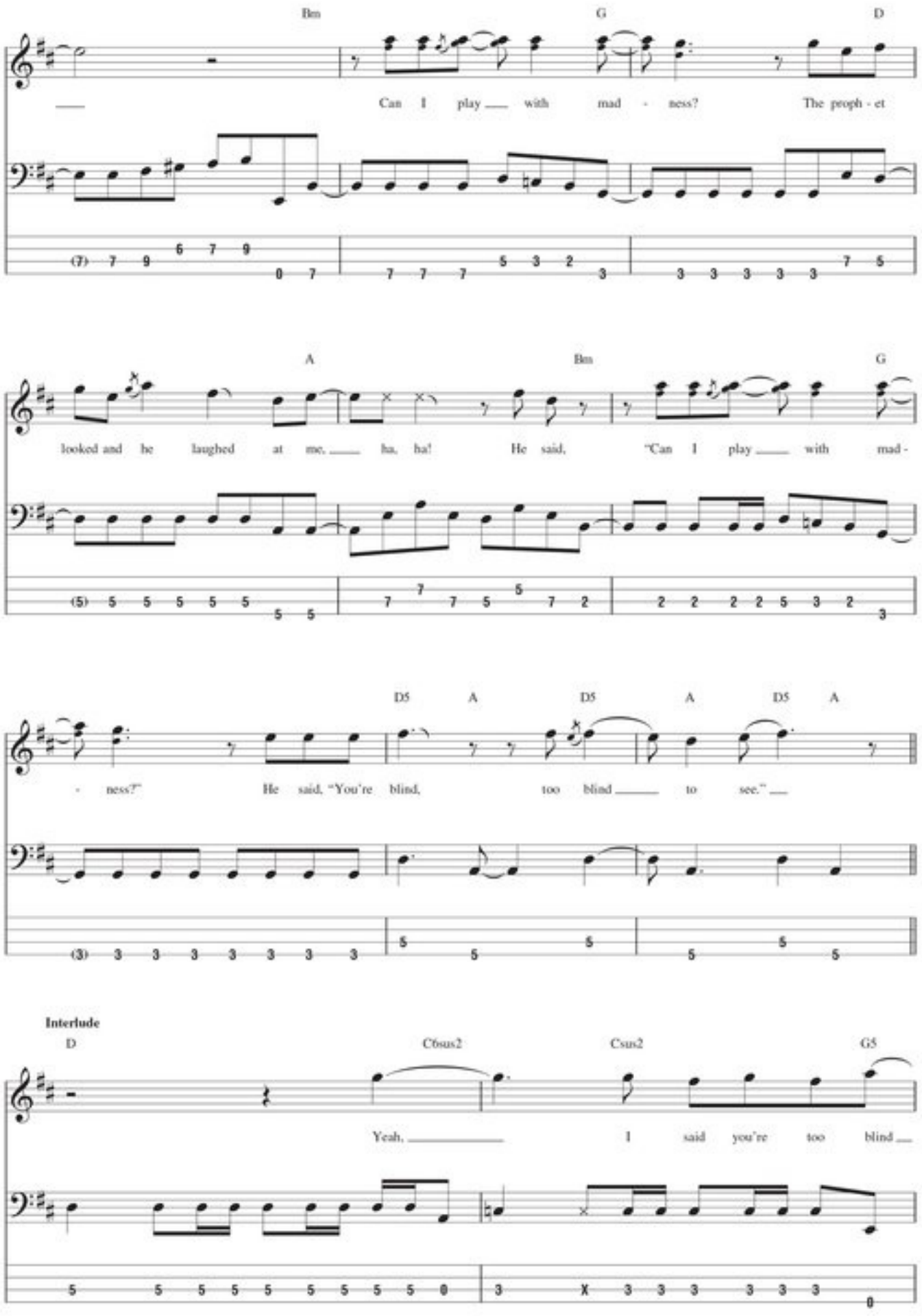
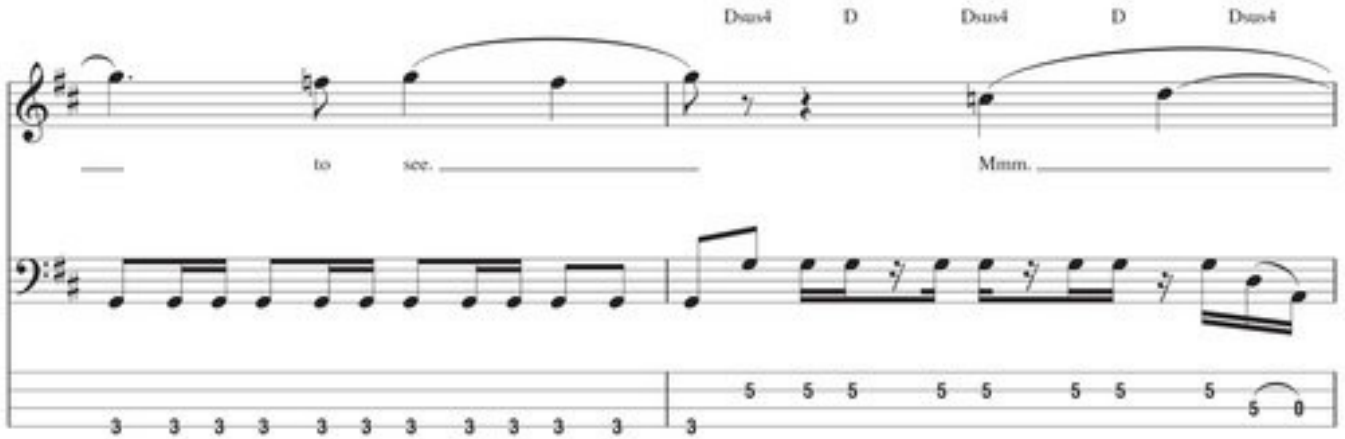
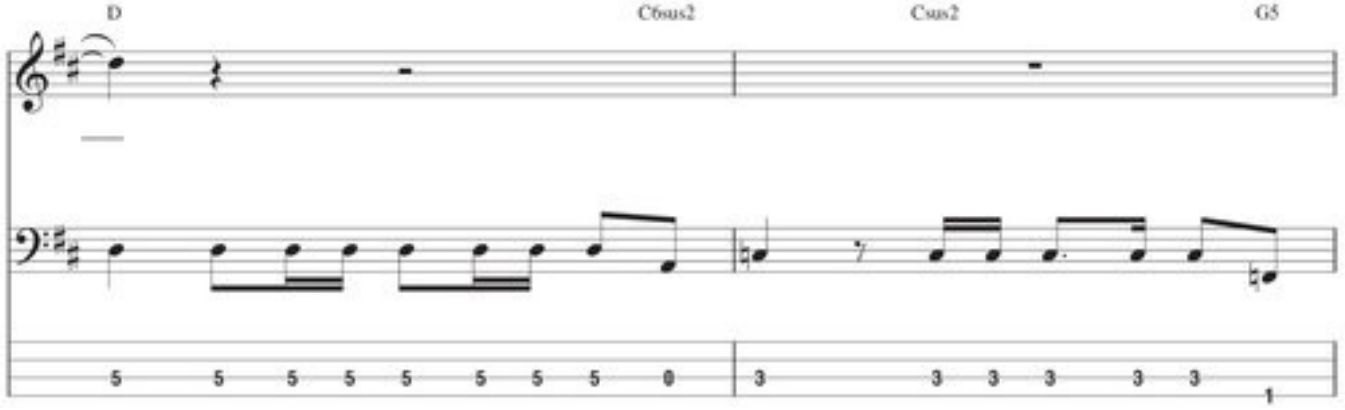
G5 Dsus4 D Dsus4 D Dsus4

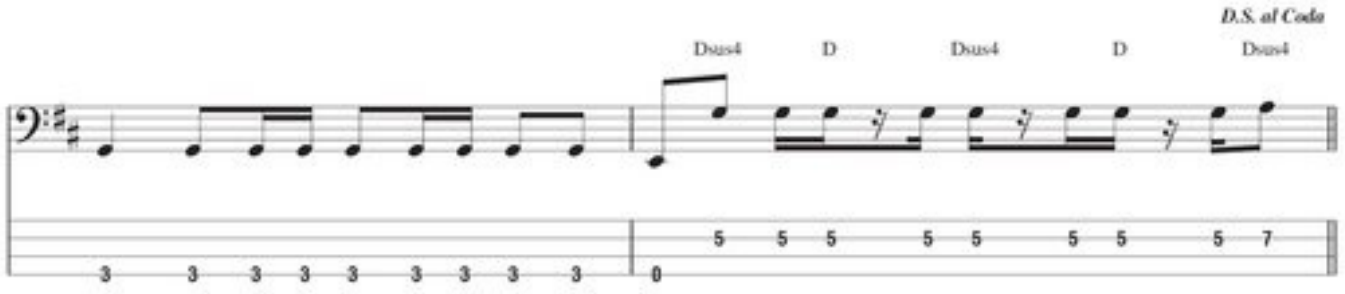
spit back in their face.
hell fires raged in his eyes. He said you

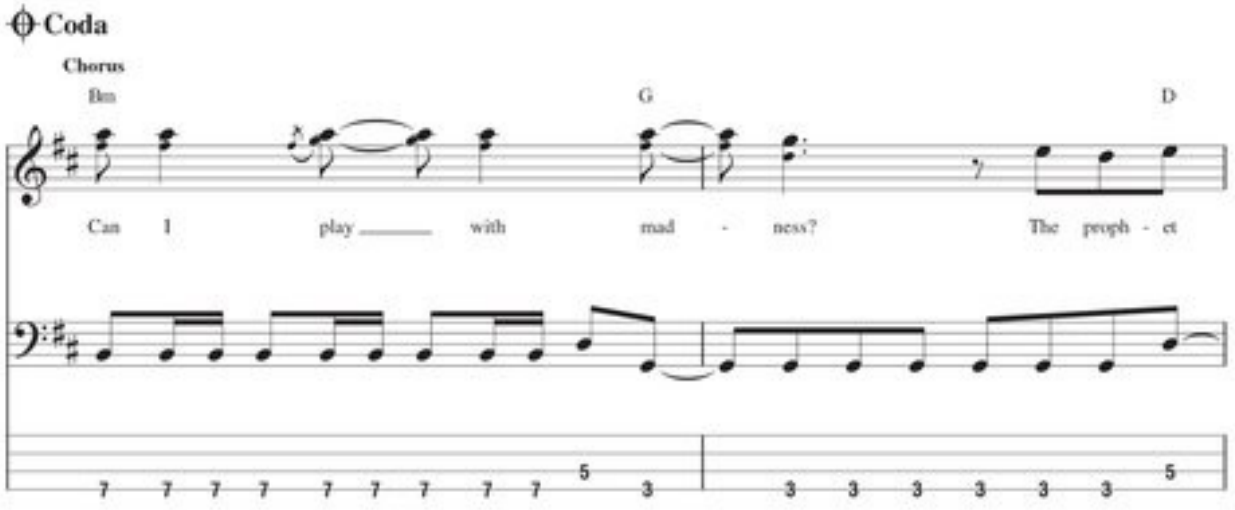
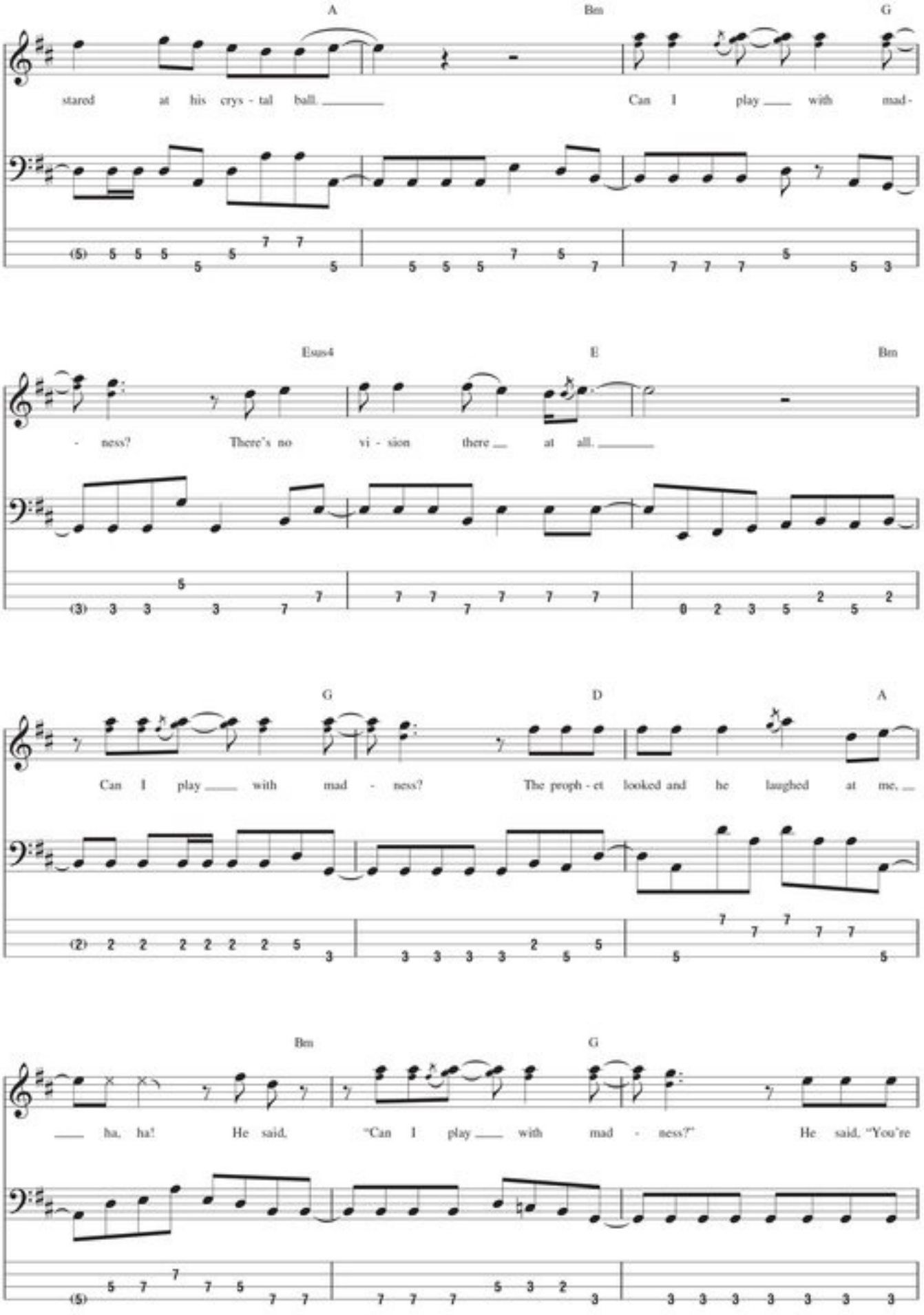
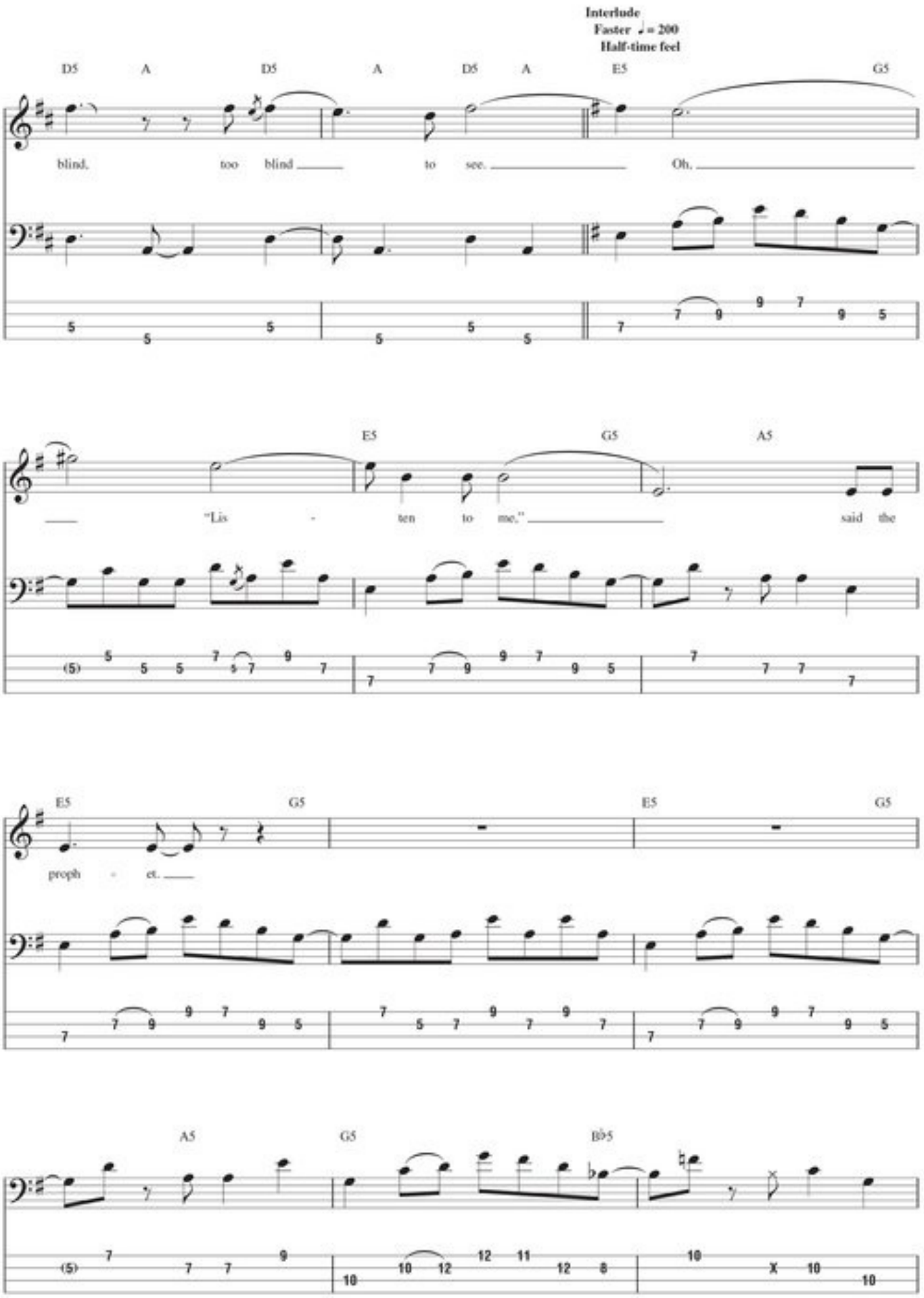
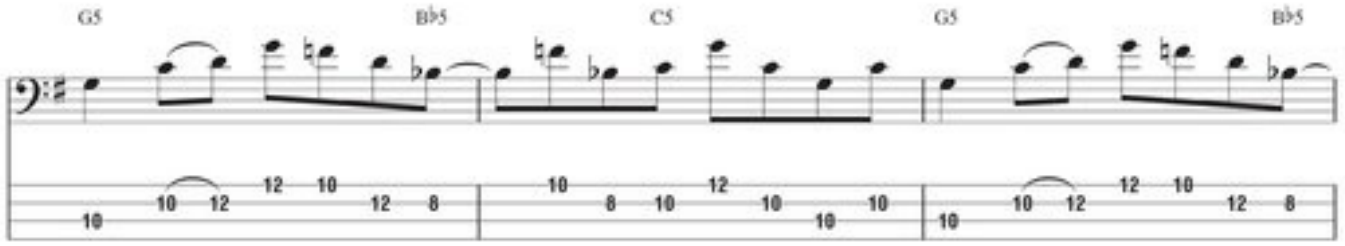
D C6sus2

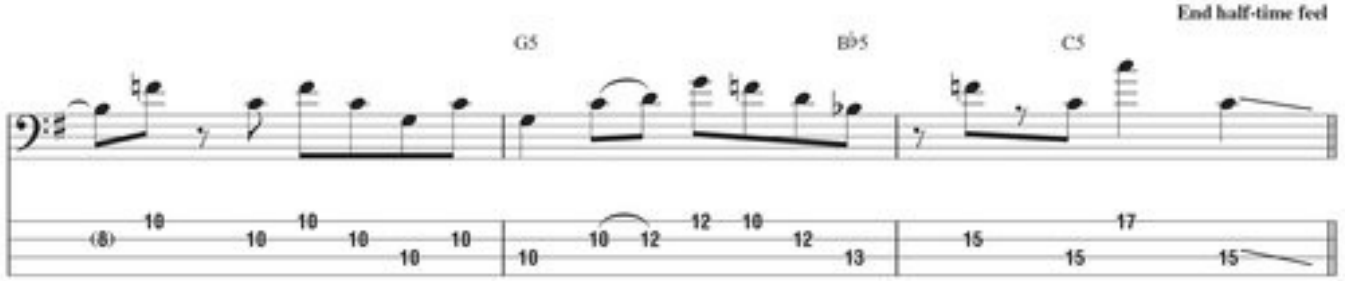
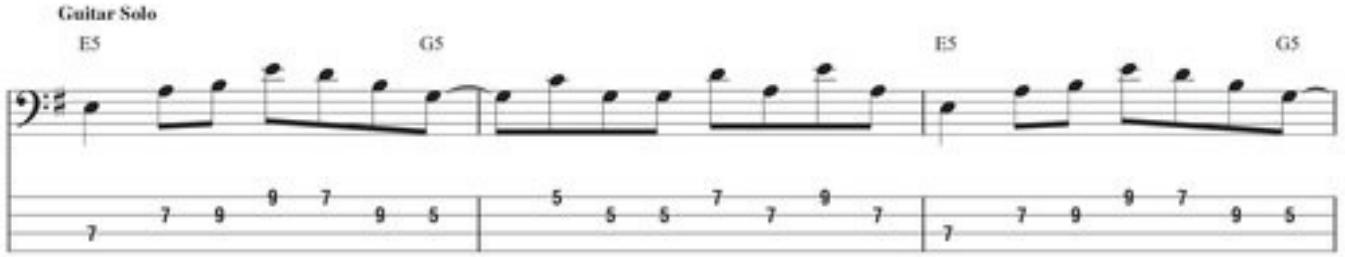
Don't need no key to un - lock this door, got to
wan - na know the truth, son, Lord, I'll tell you the truth, your

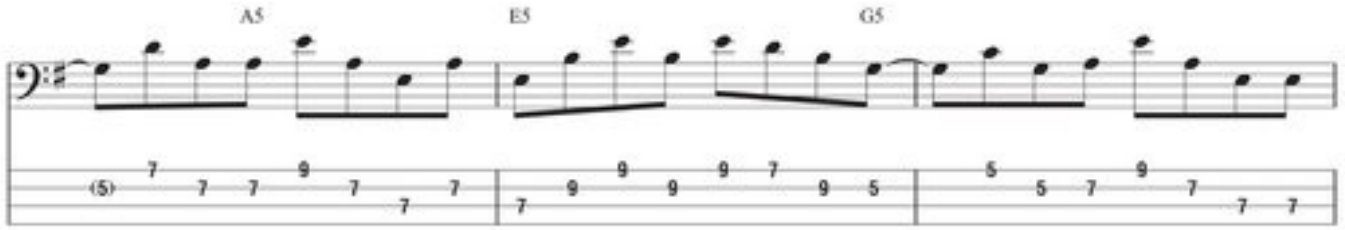
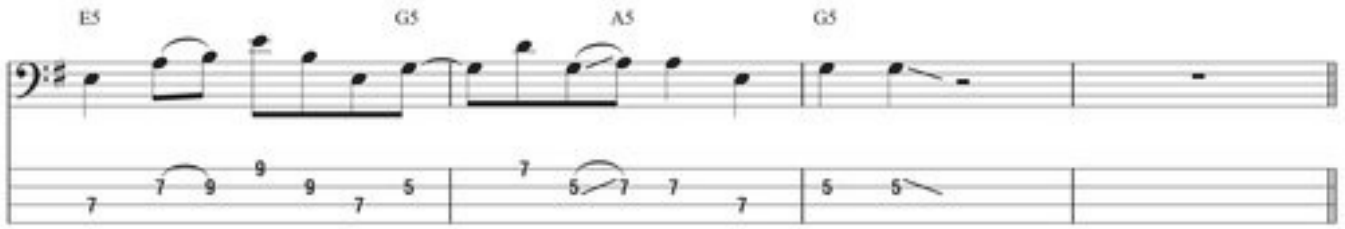
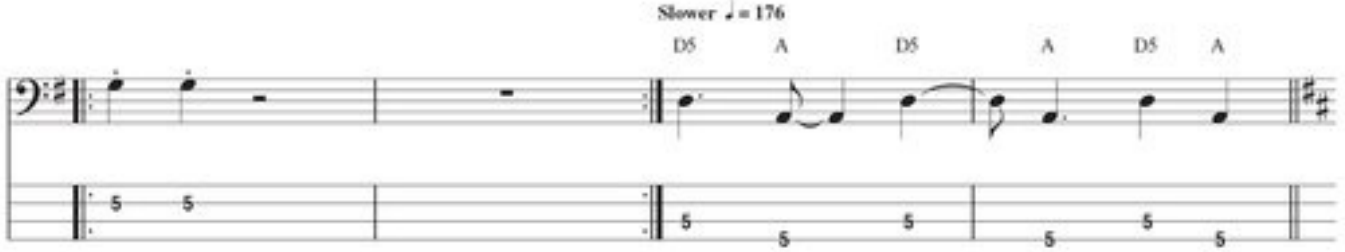
Bass Fill 1

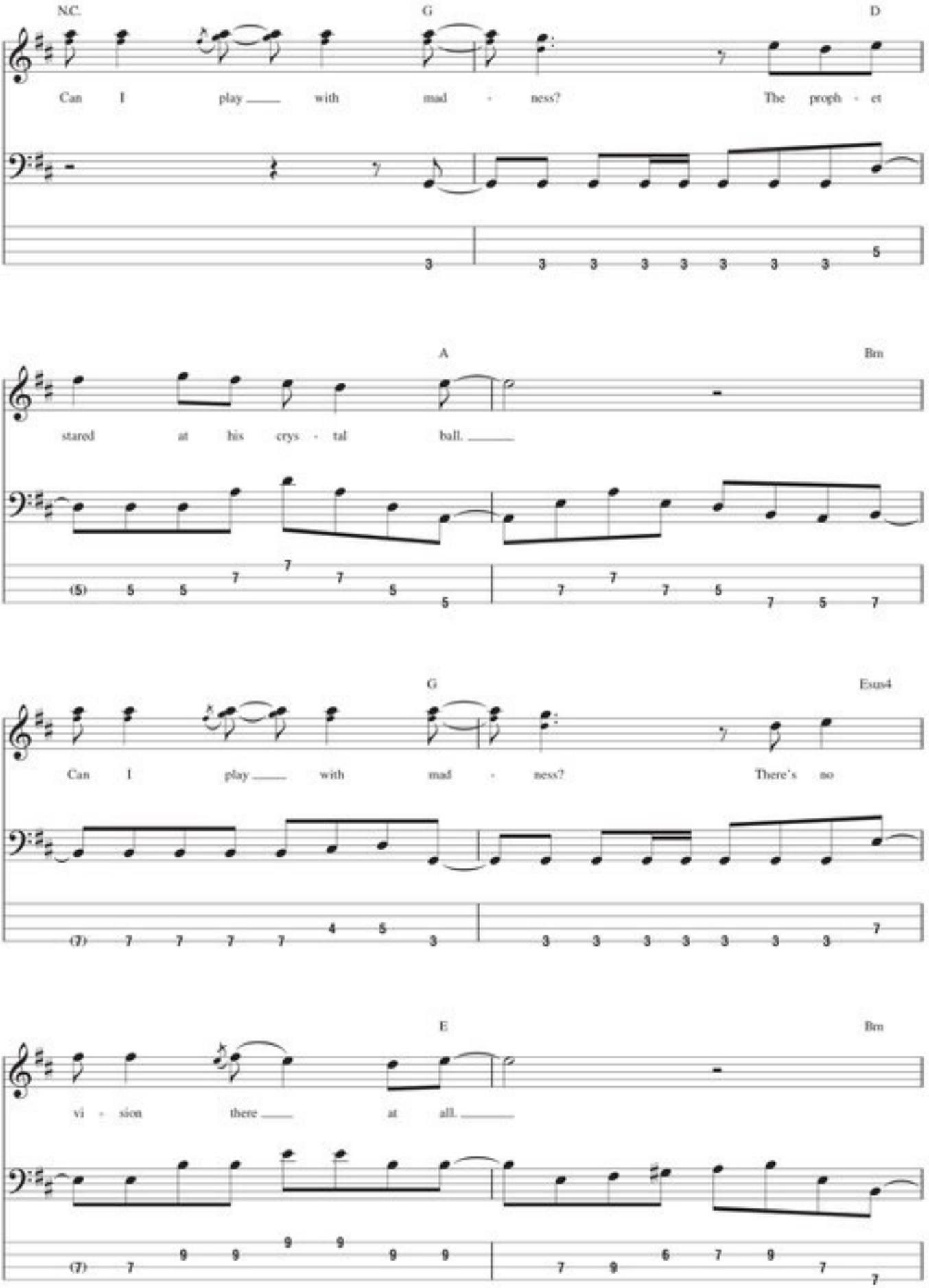
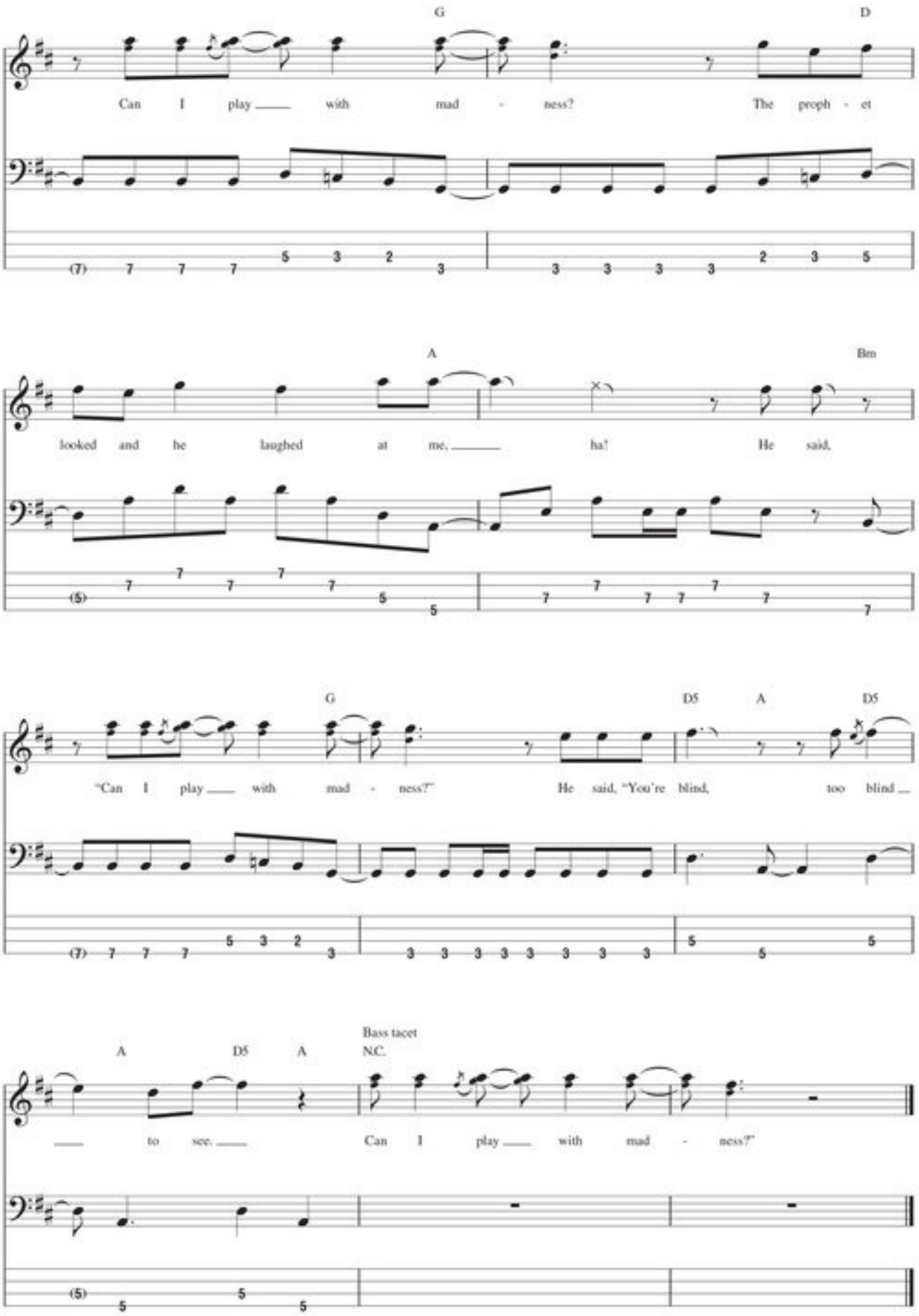
Bass

To Coda
G5
D5
A
D5
A
D5
A
break down the walls.
break out of this bad place.
soul's gon - na burn
in a lake of fire.
Chorus
Bm
G
D
Can I play with mad - ness?
The proph - et
A
Bm
stared at his crys - tal ball.
G
Esus4
E
Can I play with mad - ness?
There's no vi - sion there at all.

Bm
G
D
Can I play with mad - ness? The proph - et
A
Bm
G
looked and he laughed at me, ha, ha! He said, "Can I play with mad -
D5
A
D5
A
D5
A
- ness?" He said, "You're blind, too blind to see."
Interlude
D
C6sus2
Csus2
G5
Yeah, I said you're too blind

Dsus4
D
Dsus4
D
Dsus4
to see.
Mmm.

D
C6sus2
Csus2
G5


D.S. al Coda
Dsus4
D
Dsus4
D
Dsus4


Coda
Chorus
Bm
G
D
Can I play with mad - ness?
The proph - et

A
Bm
G
stared at his crys - tal ball.
Can I play with mad -
Esus4
E
Bm
- ness? There's no vi - sion there at all.
G
D
A
Can I play with mad - ness? The proph - et looked and he laughed at me,
Bm
G
ha, ha! He said, "Can I play with mad - ness?" He said, "You're

Interlude
Faster ♩= 200
Half-time feel
D5 A D5 A D5 A E5 G5
blind, too blind to see. Oh,
E5 G5 A5
"Lis - ten to me," said the
E5 G5 E5 G5
proph - et.
A5 G5 B♭5

G5
B♭5
C5
G5
B♭5


End half-time feel
G5
B♭5
C5

Guitar Solo
E5
G5
E5
G5


A5
E5
G5

E5
G5
A5
G5

Slower ♩= 176
D5
A
D5
A
D5
A

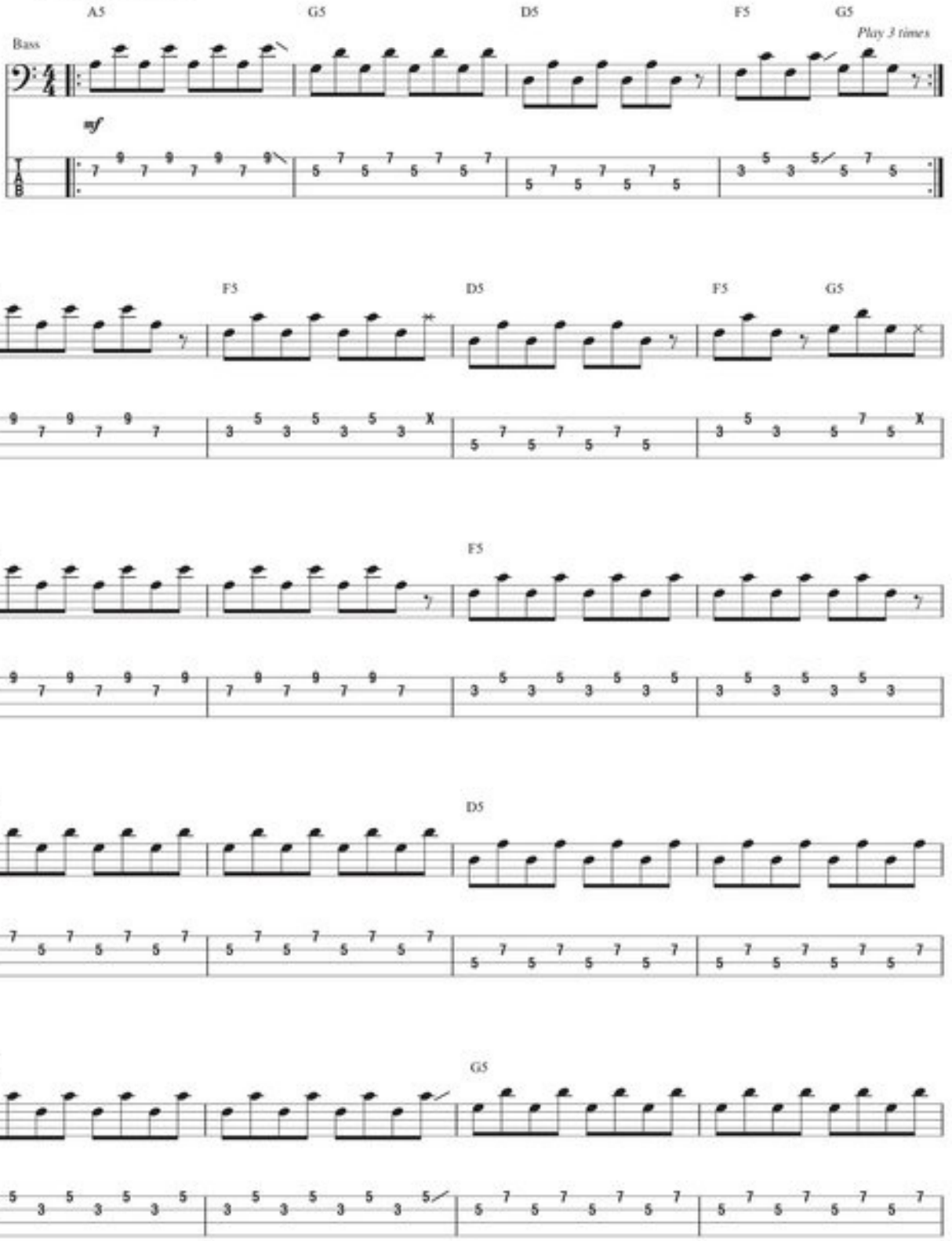
Outro-Chorus
A tempo

G
D
Can I play with mad - ness? The proph - et
A
Bm
looked and he laughed at me, ha! He said,
G
D5 A D5
"Can I play with mad - ness?" He said, "You're blind, too blind
A D5 A
Bass tacet
N.C.
to see. Can I play with mad - ness?"

from *Virtual XI*

The Clansman

Words and Music by Steven Harris

Intro

Moderately fast ♩ = 138

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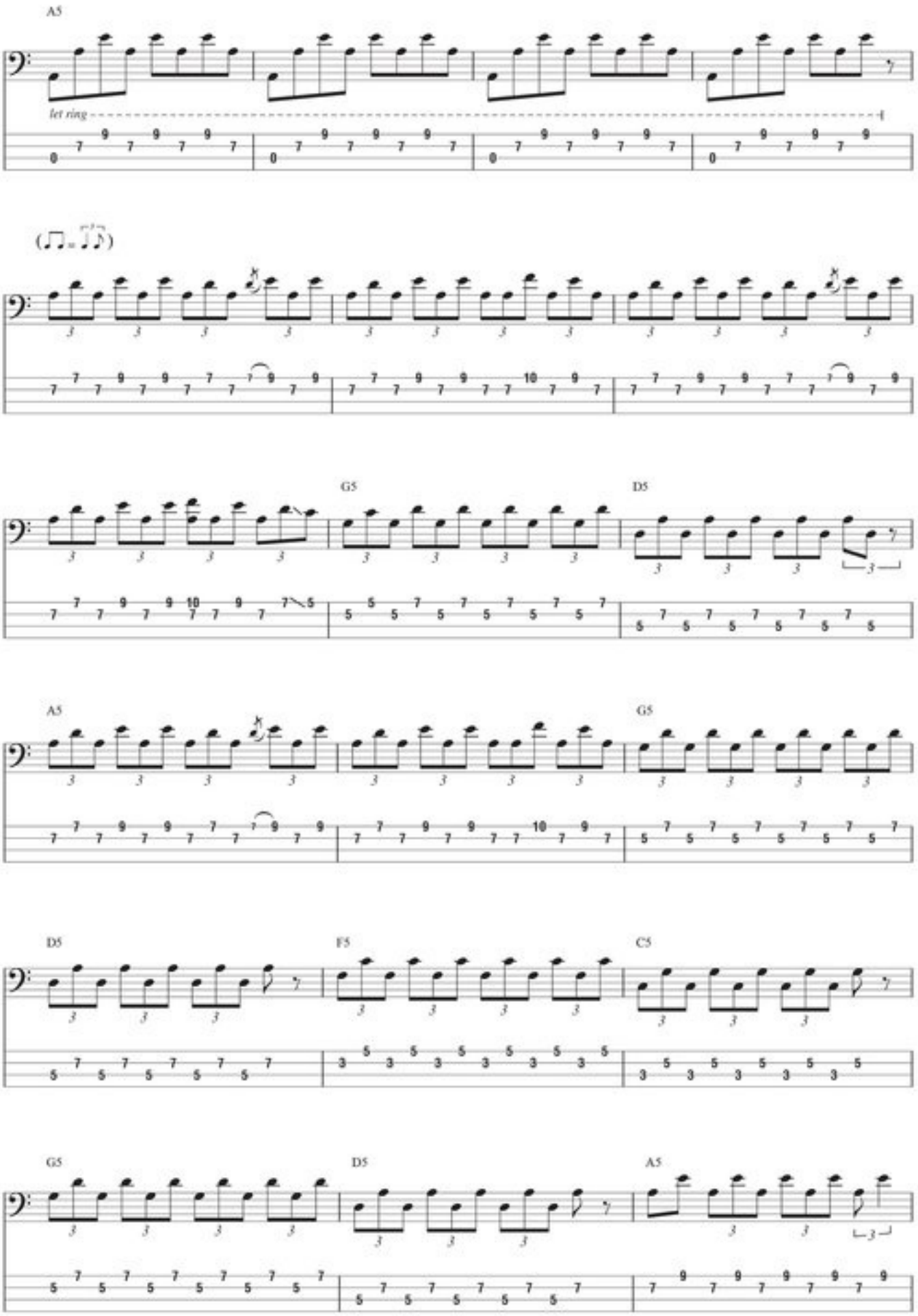
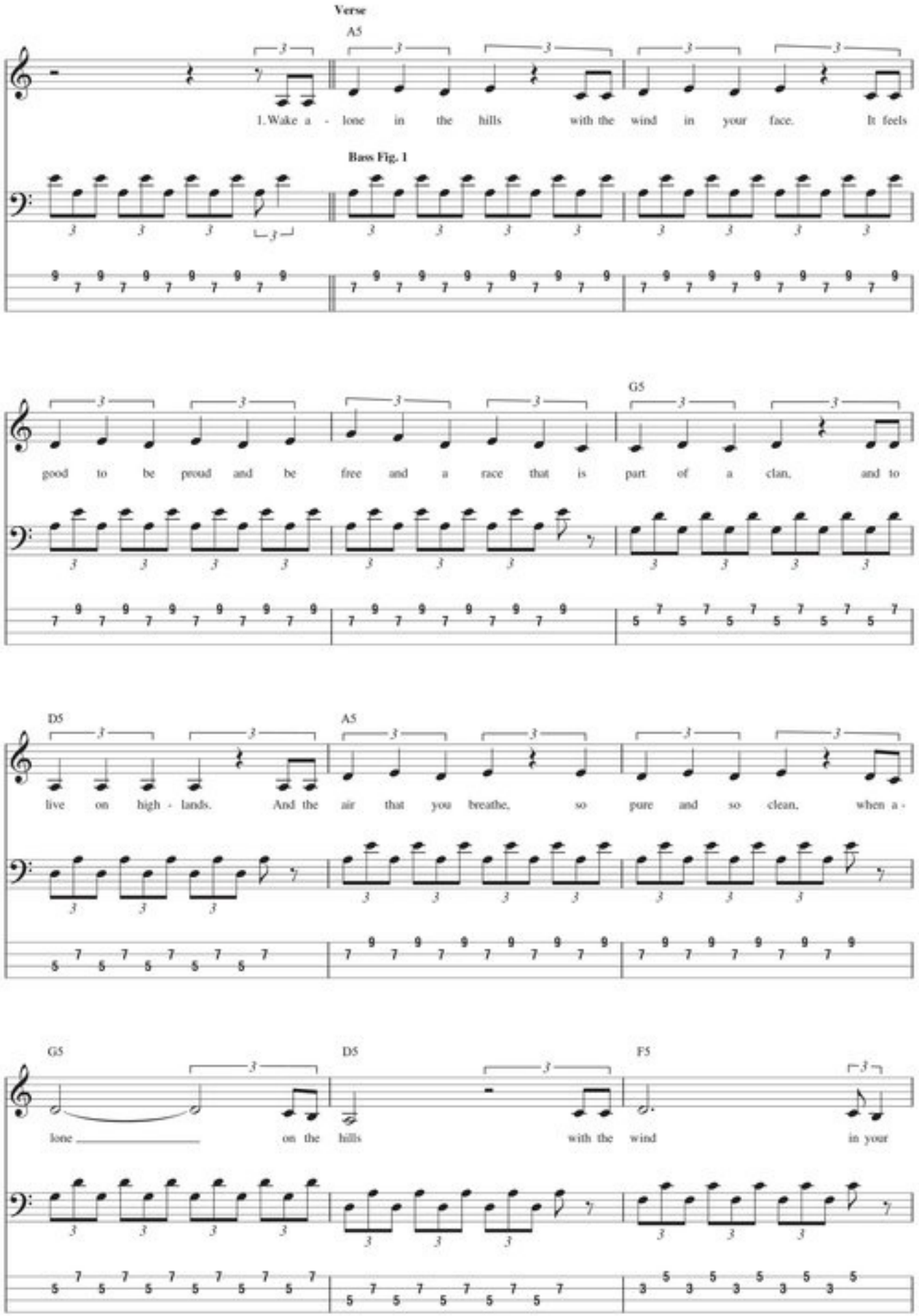
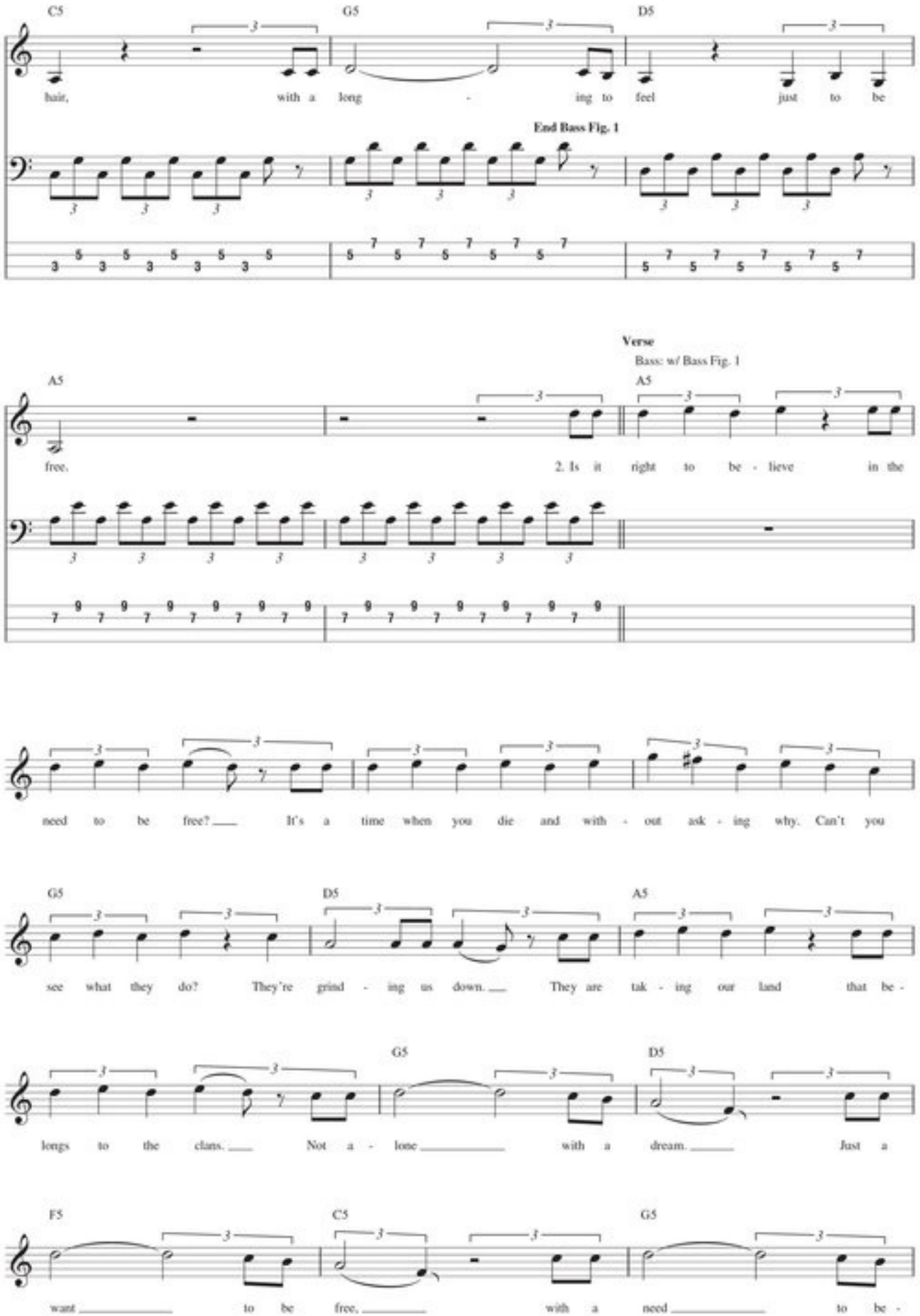
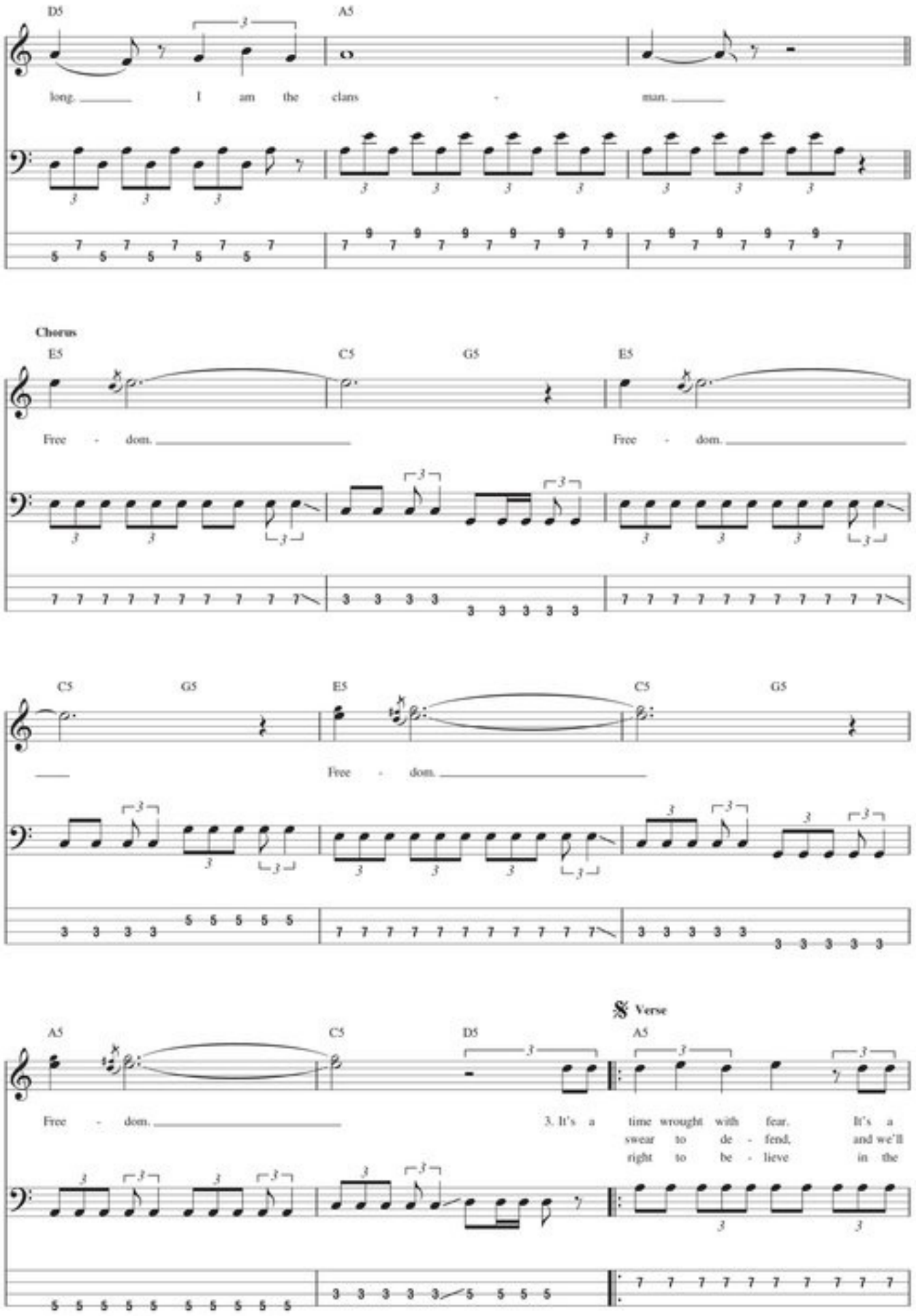
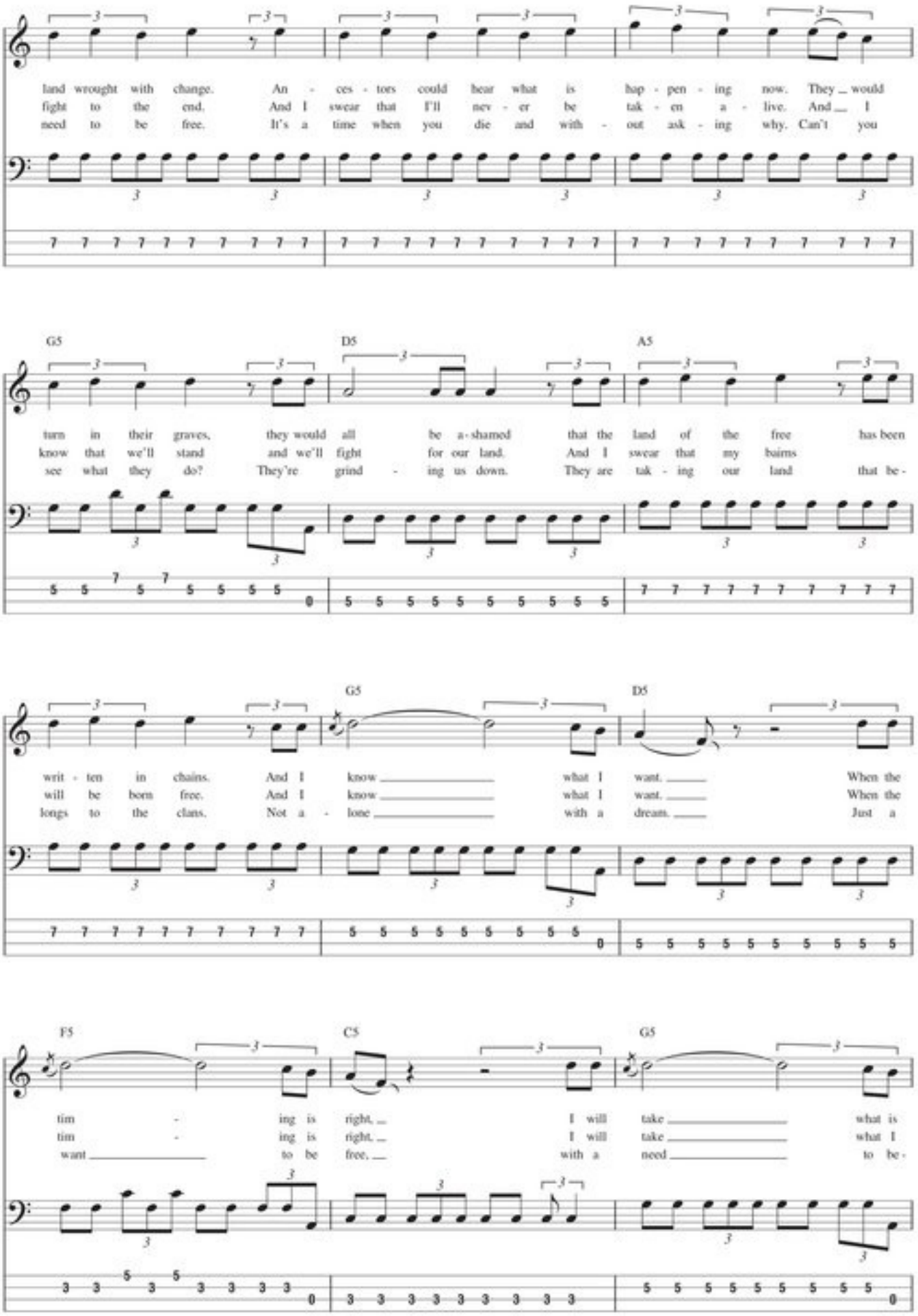
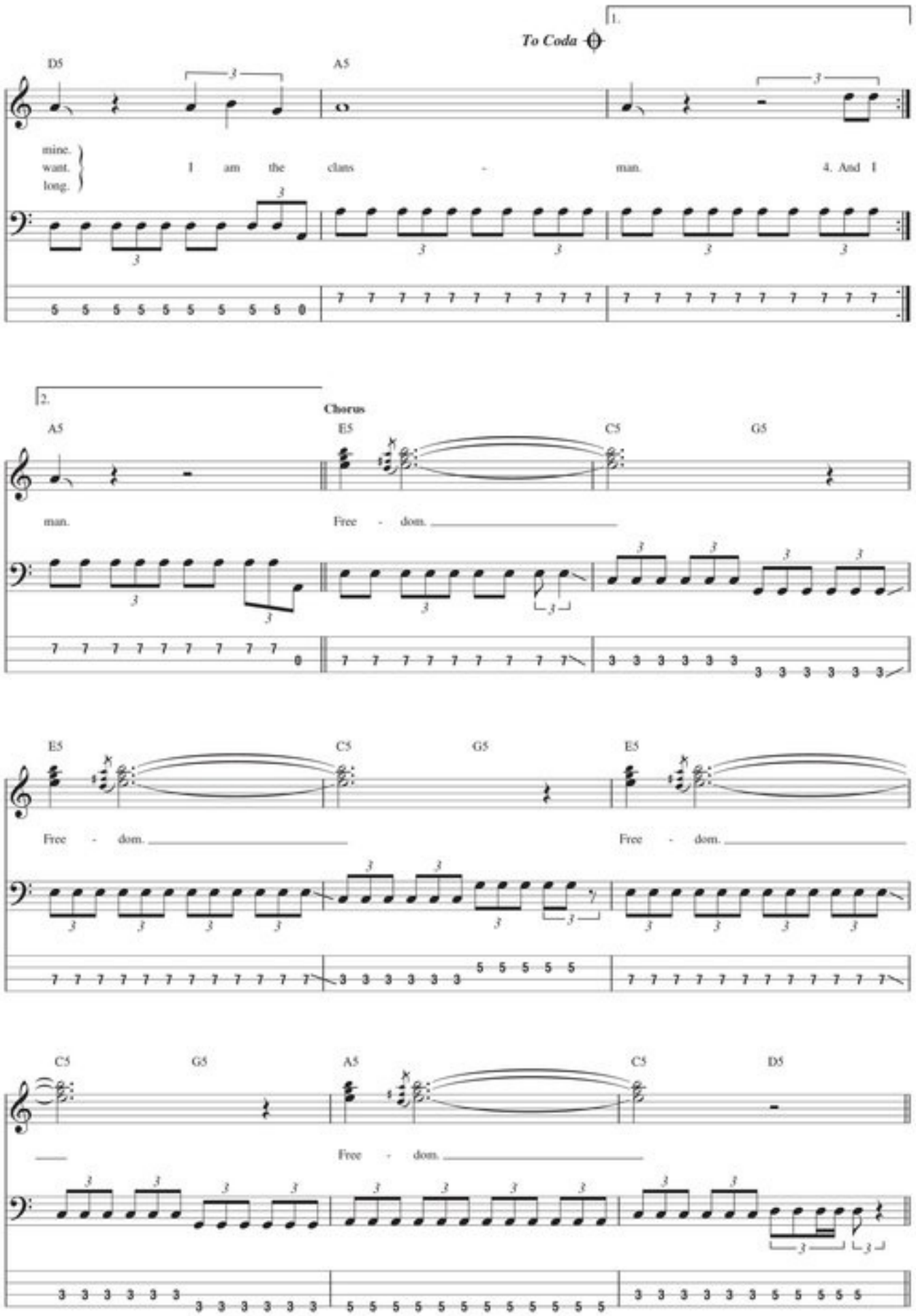
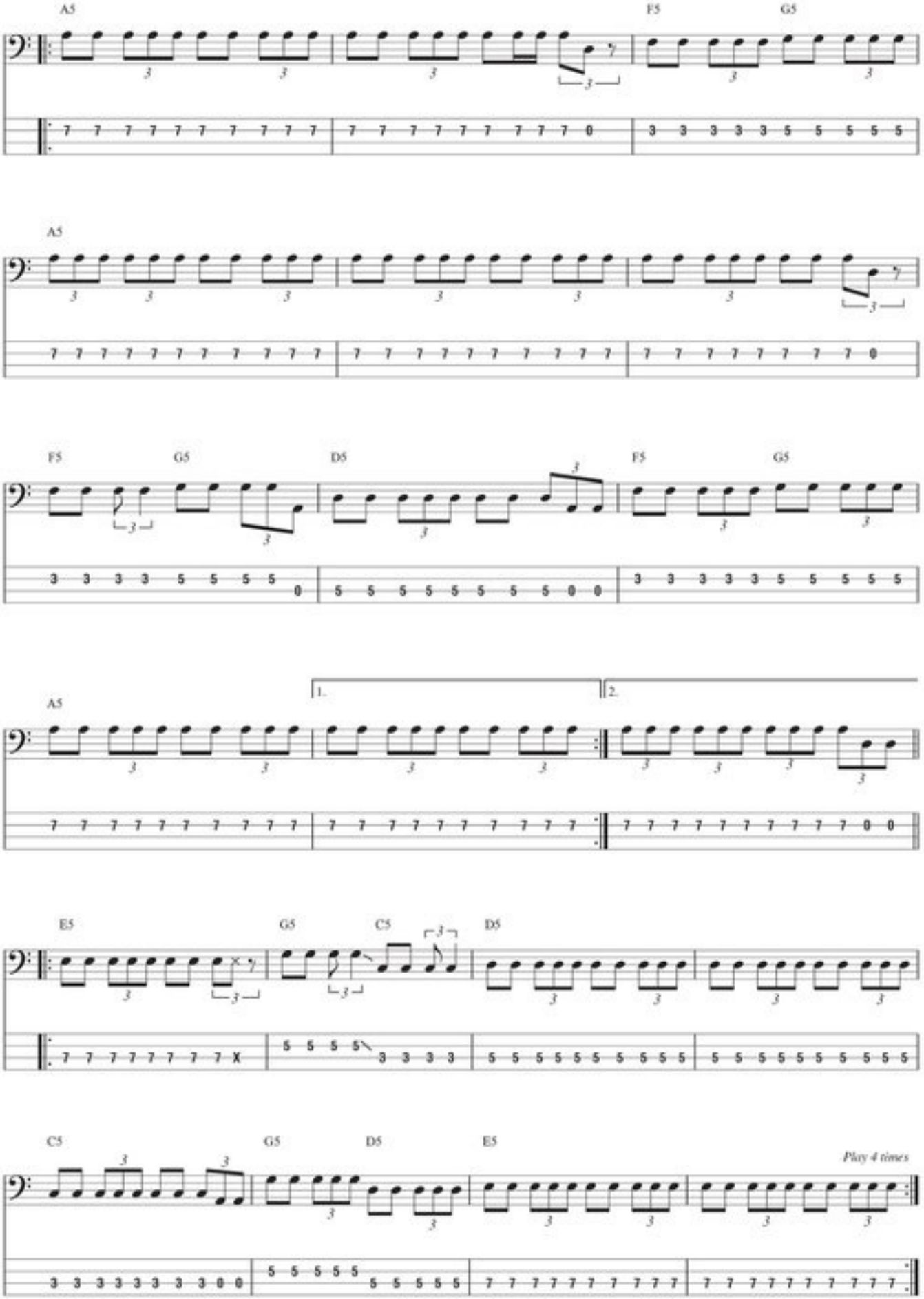
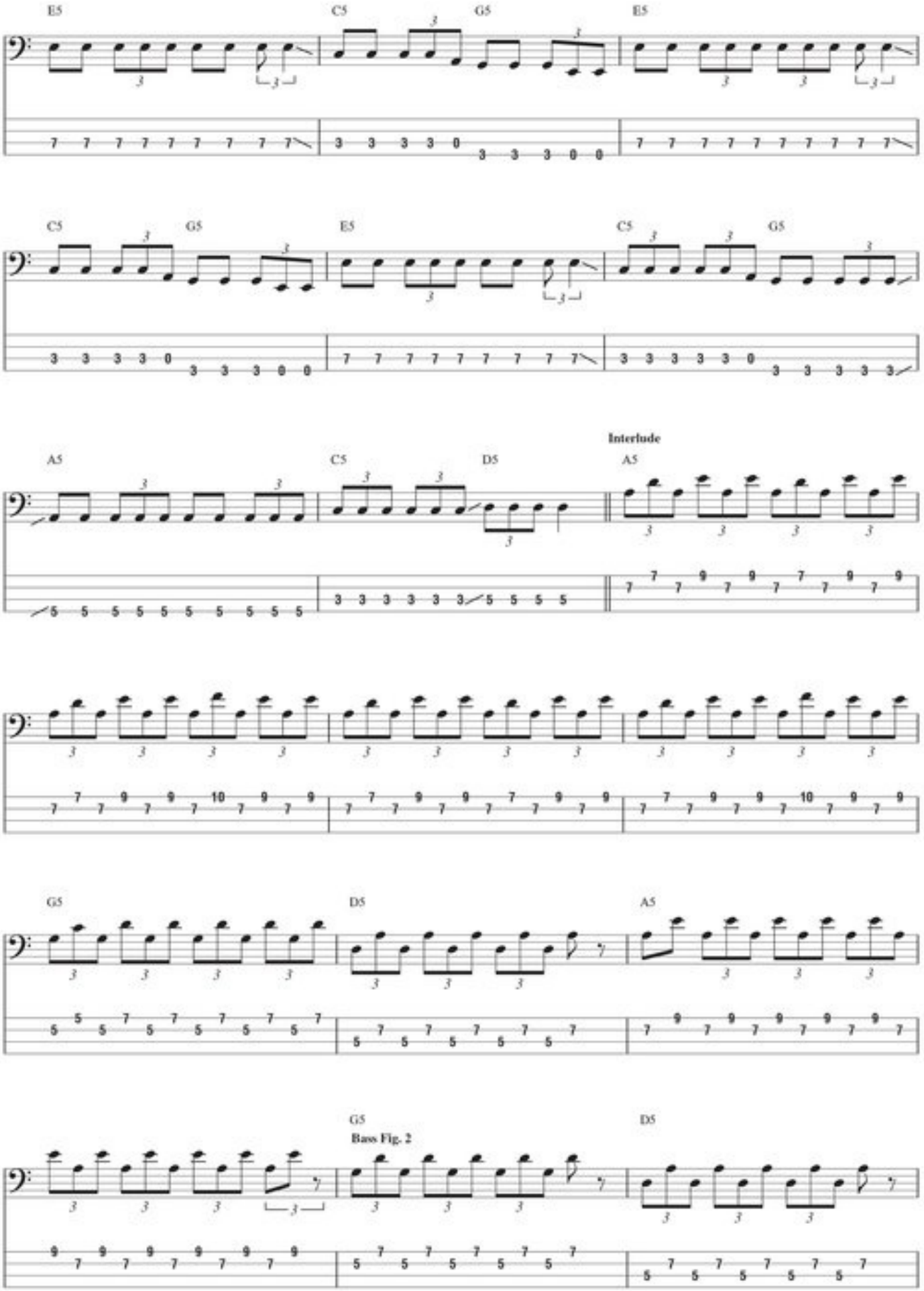
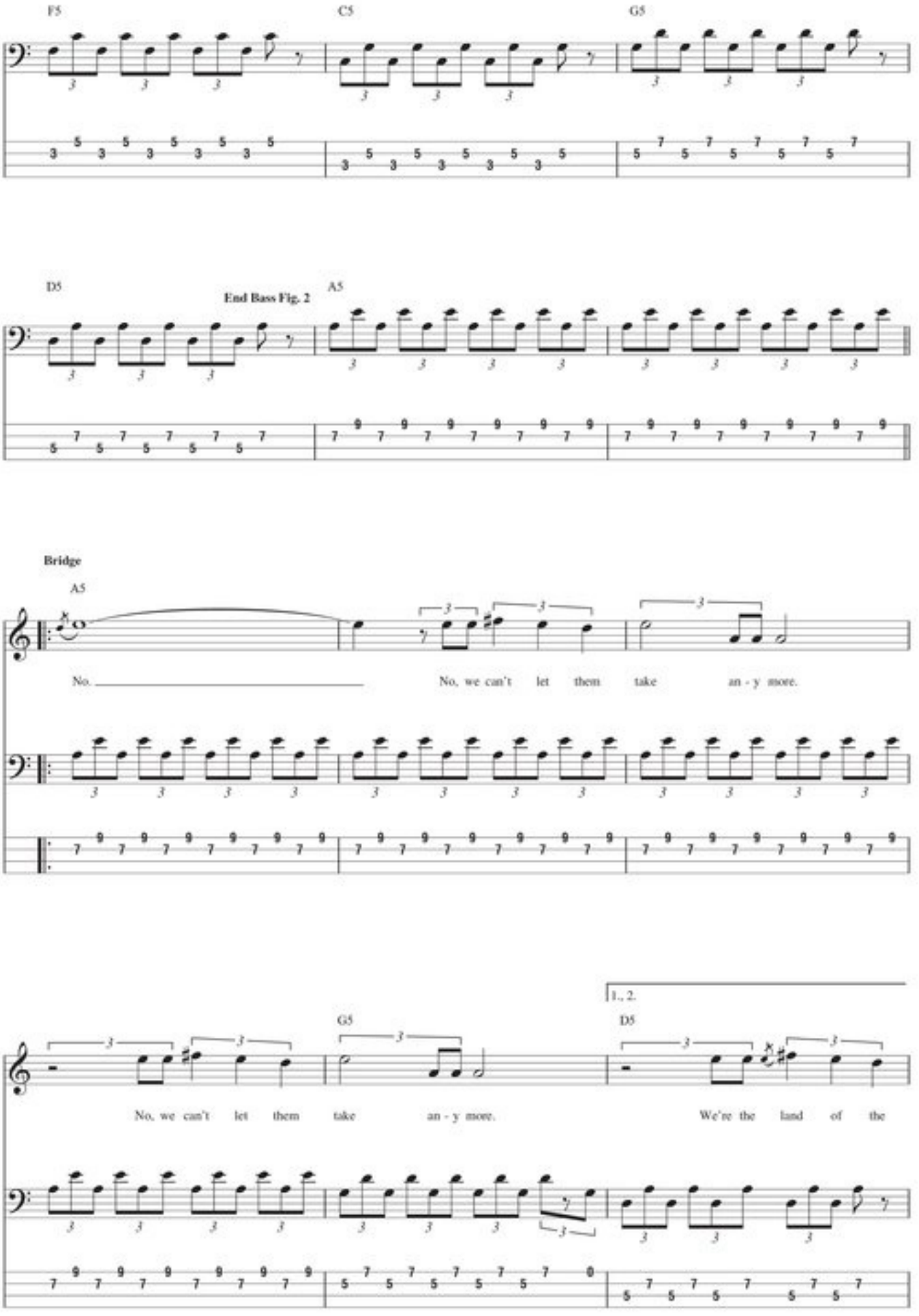
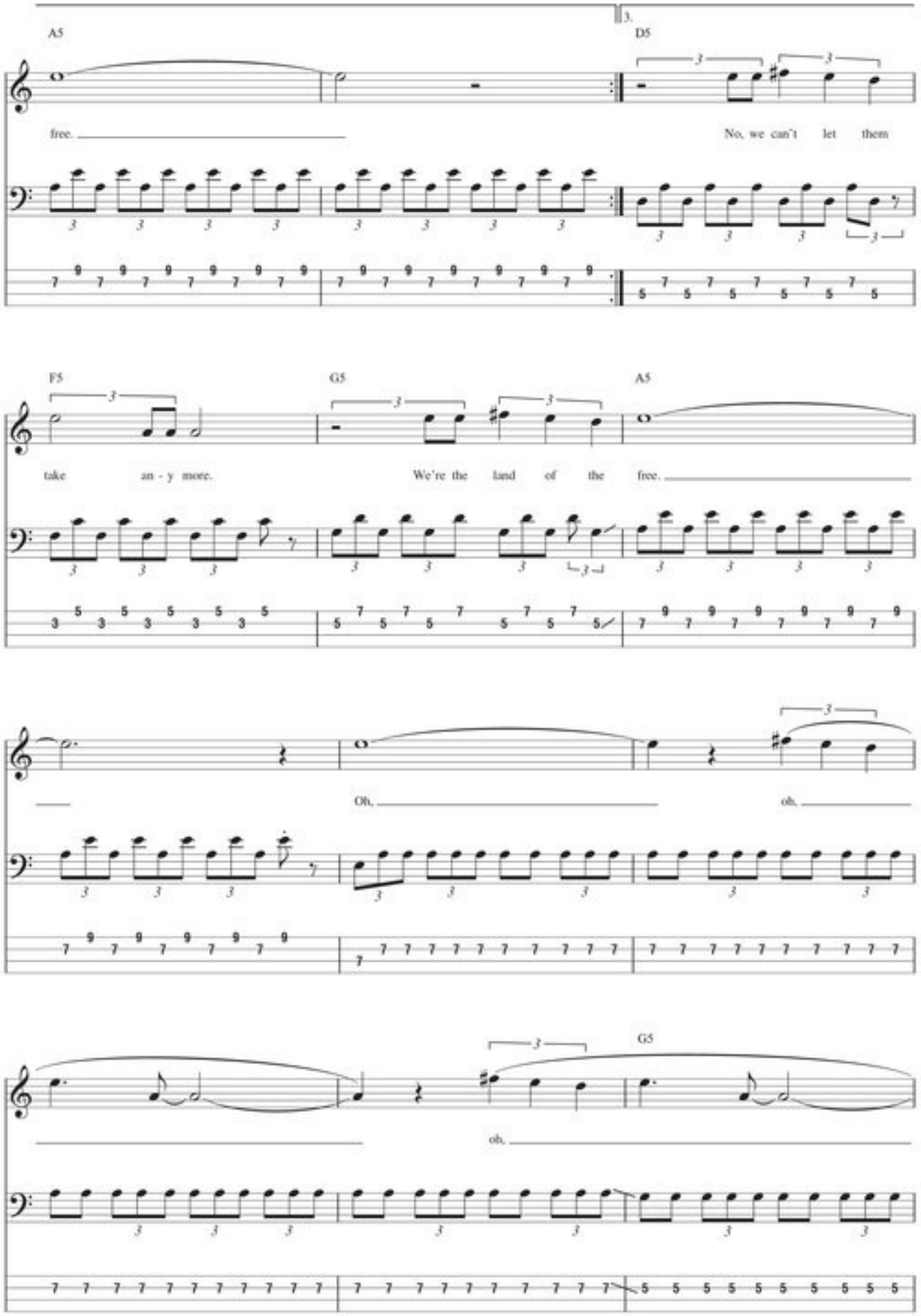
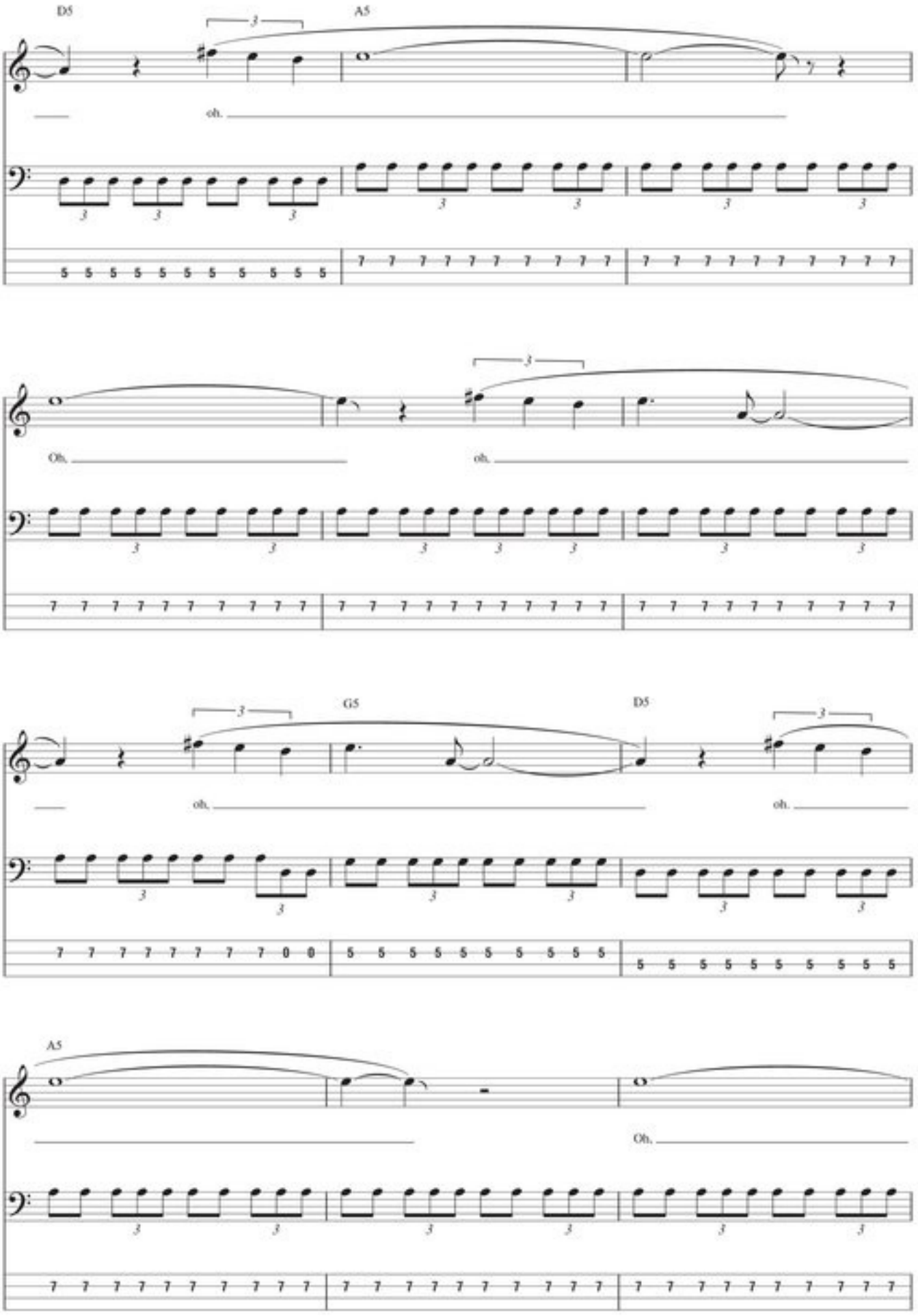
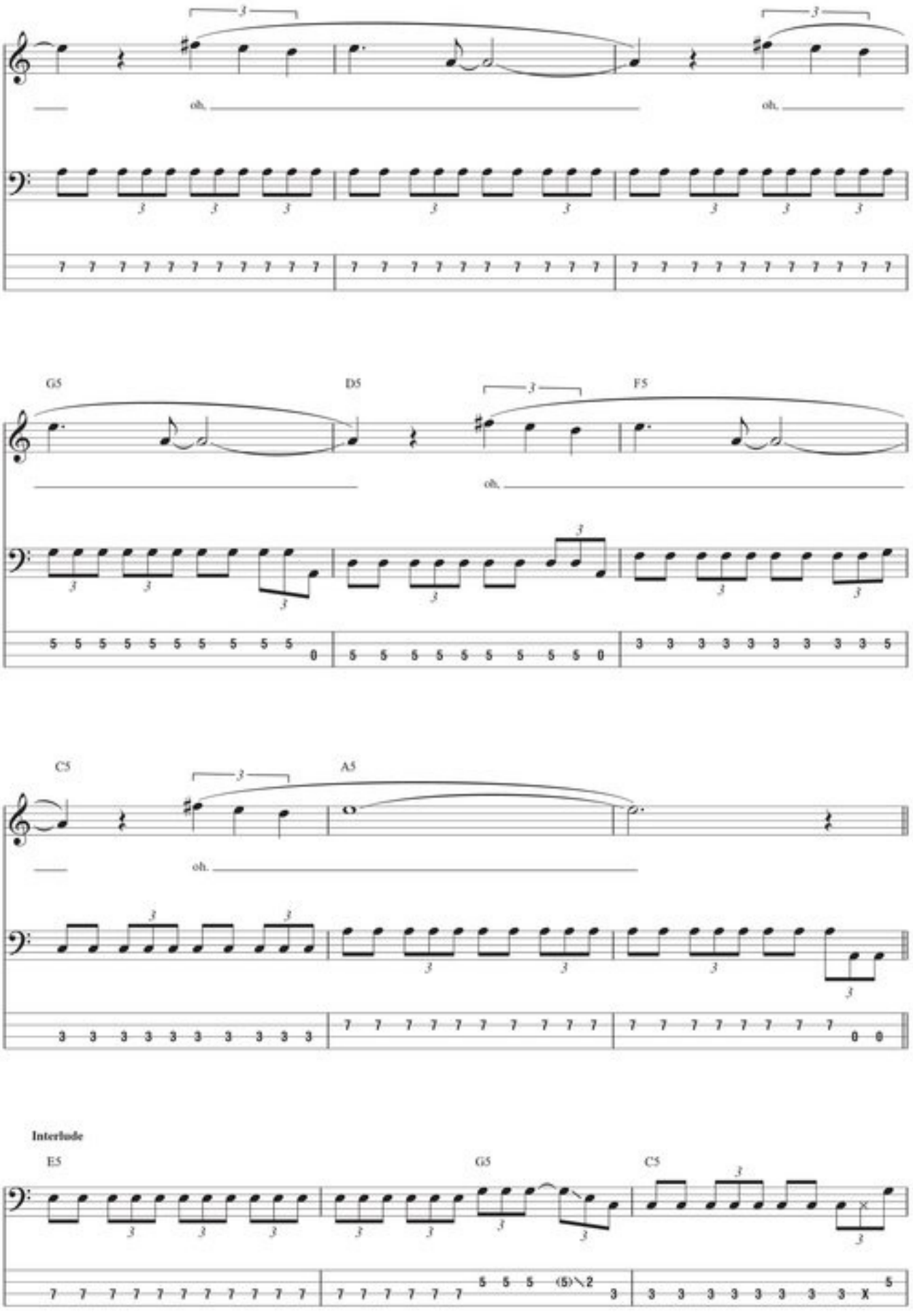
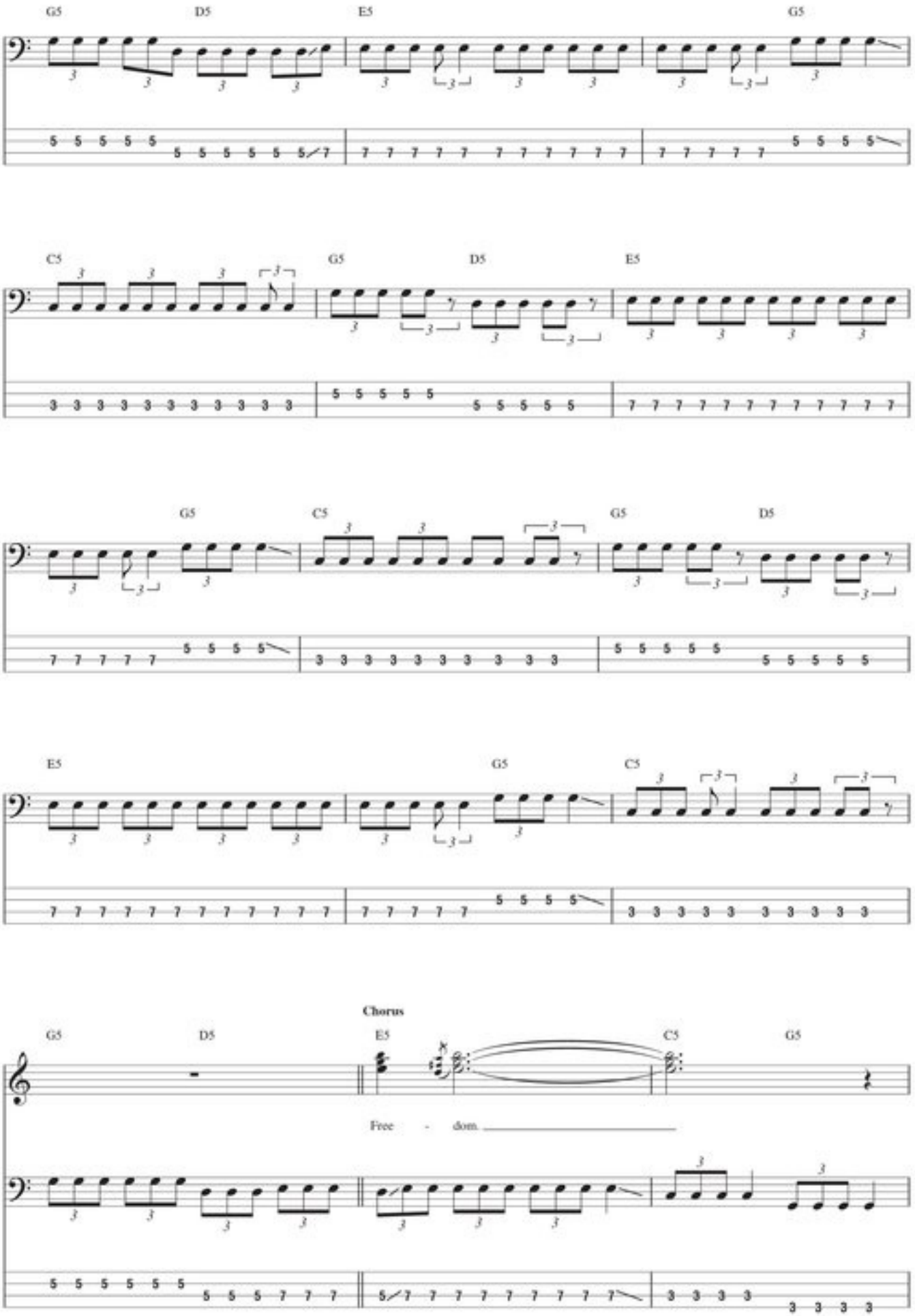
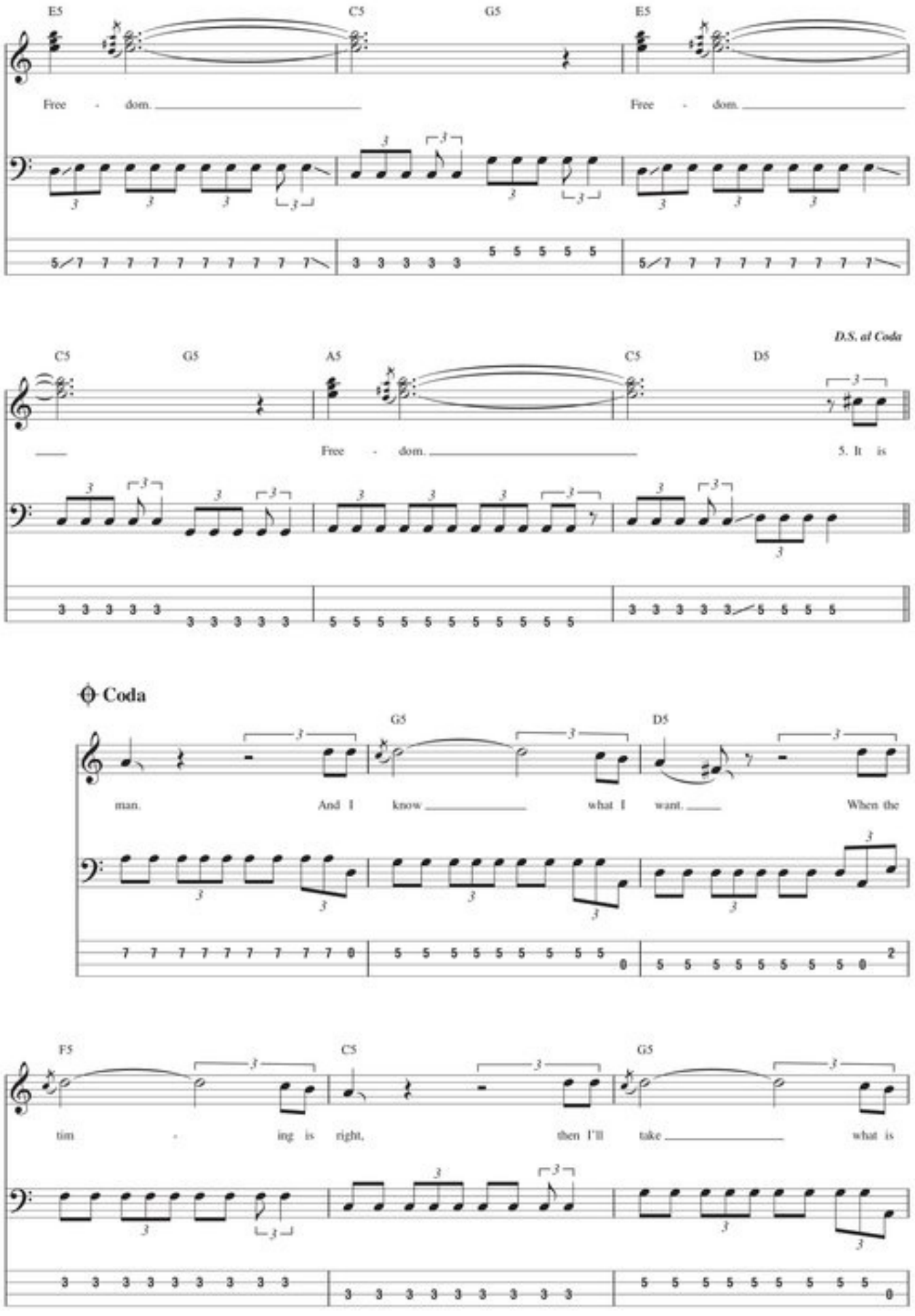
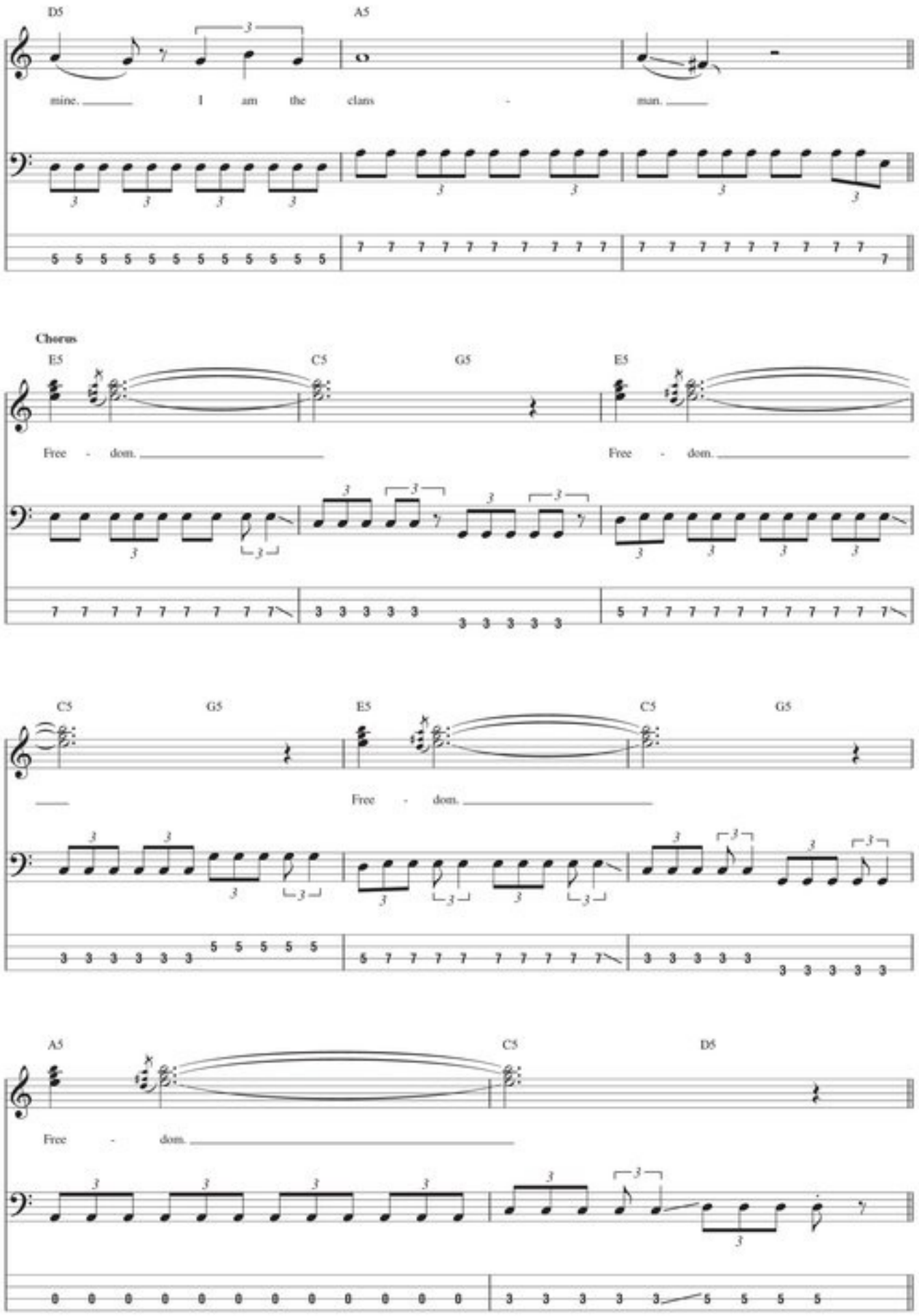

A5
let ring
G5
D5
A5
G5
D5
F5
C5
G5
D5
A5

Verse
A5
1. Wake a - lone in the hills with the wind in your face. It feels
Bass Fig. 1
G5
good to be proud and be free and a race that is part of a clan, and to
D5
A5
live on high - lands. And the air that you breathe, so pure and so clean, when a -
G5
D5
F5
lone on the hills with the wind in your

C5
G5
D5
hair, with a long - ing to feel just to be
End Bass Fig. 1
Verse
Bass: w/ Bass Fig. 1
A5
A5
free. 2. Is it right to be - lieve in the
need to be free? It's a time when you die and with - out ask - ing why. Can't you
G5
D5
A5
see what they do? They're grind - ing us down. They are tak - ing our land that be -
G5
D5
longs to the clans. Not a - lone with a dream. Just a
F5
C5
G5
want to be free, with a need to be -

D5
A5
long. I am the clans - man.
Chorus
E5
C5
G5
E5
Free - dom.
Free - dom.
C5
G5
E5
C5
G5
Free - dom.
A5
C5
D5
A5
Verse
Free - dom.
3. It's a time wrought with fear. It's a
swear to de - fend, and we'll
right to be - lieve in the

land wrought with change. An - ces - tors could hear what is hap - pen - ing now. They would
fight to the end. And I swear that I'll nev - er be tak - en a - live. And I
need to be free. It's a time when you die and with - out ask - ing why. Can't you
G5
D5
A5
turn in their graves, they would all be a - shamed that the land of the free has been
know that we'll stand and we'll fight for our land. And I swear that my bairns
see what they do? They're grind - ing us down. They are tak - ing our land that be -
G5
D5
writ - ten in chains. And I know what I want. When the
will be born free. And I know what I want. When the
longs to the clans. Not a - lone with a dream. Just a
F5
C5
G5
tim - ing is right, I will take what is
tim - ing is right, I will take what I
want to be free, with a need to be -

1.
To Coda
D5
A5
mine.
want.
long.
I am the clans - man. 4. And I
2.
Chorus
A5
E5
C5
G5
man.
Free - dom.
E5
C5
G5
E5
Free - dom.
Free - dom.
C5
G5
A5
C5
D5
Free - dom.

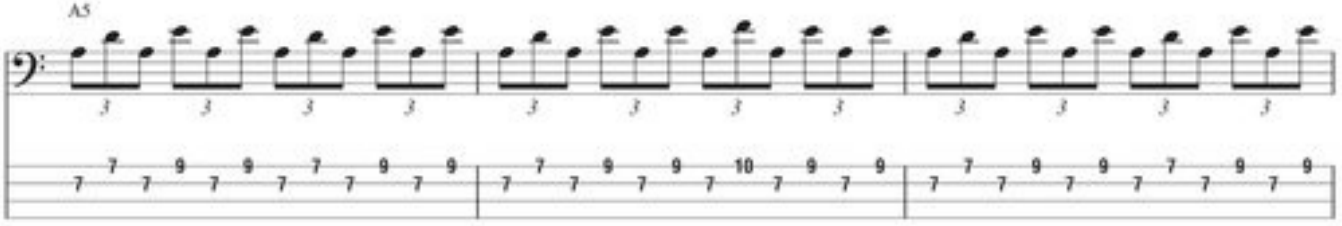
Guitar Solo

E5
C5
G5
E5
C5
G5
E5
C5
G5
A5
C5
D5
Interlude
A5
G5
D5
A5
G5
Bass Fig. 2
D5

F5
C5
G5
D5
End Bass Fig. 2
A5
Bridge
A5
No.
No, we can't let them take an - y more.
G5
1., 2.
D5
No, we can't let them take an - y more.
We're the land of the

3.
A5
D5
free.
No, we can't let them
F5
G5
A5
take an - y more.
We're the land of the free.
Oh,
oh,
G5
oh,

D5
A5
oh.
Oh.
oh.
G5
D5
oh.
oh.
A5
Oh.

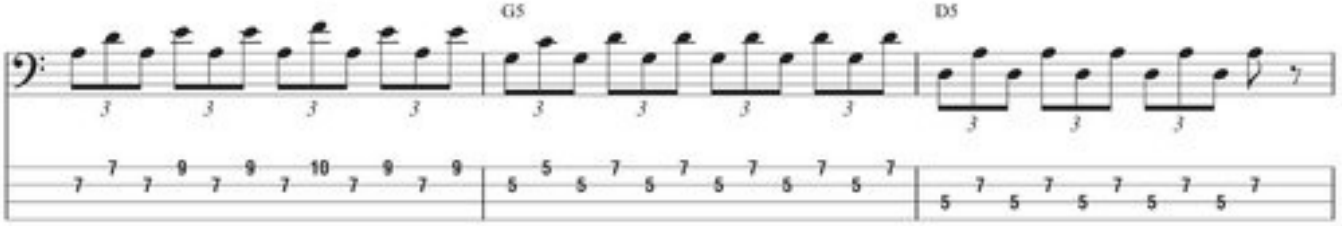

oh.
oh.
G5
D5
F5
oh.
C5
A5
oh.
Interlude
E5
G5
C5


G5
D5
E5
G5
C5
G5
D5
E5
G5
C5
G5
D5
E5
G5
C5
Chorus
G5
D5
E5
C5
G5
Free - dom.

E5
C5
G5
E5
Free - dom.
Free - dom.
D.S. al Coda
C5
G5
A5
C5
D5
Free - dom.
5. It is
Coda
G5
D5
man.
And I know
what I want.
When the
F5
C5
G5
tim - ing is right,
then I'll take
what is


D5
A5
mine. I am the clam - man.
Chorus
E5
C5
G5
E5
Free - dom.
Free - dom.
C5
G5
E5
C5
G5
Free - dom.
A5
C5
D5
Free - dom.

Interlude

A5

G5 D5



A5

Outro

Bass: w/ Bass Fig. 2

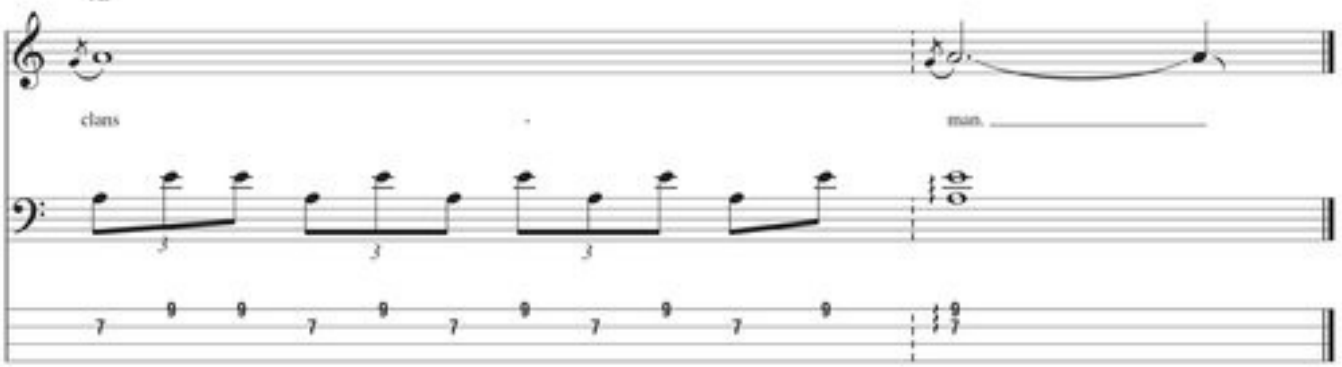
G5 D5 F5

C5 G5 D5

rit.

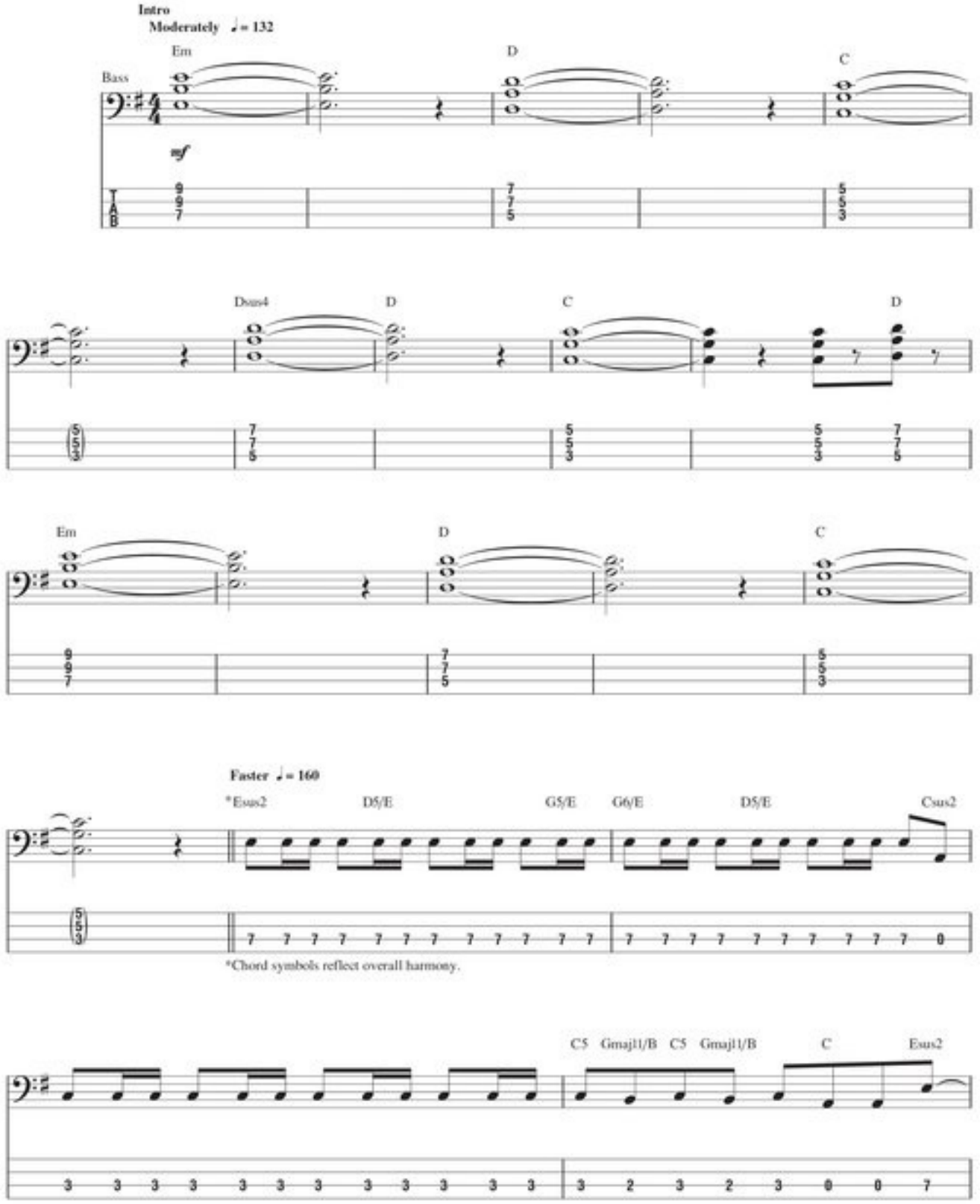
Free time

A5



from *Seventh Son of a Seventh Son*

Evil That Men Do

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith

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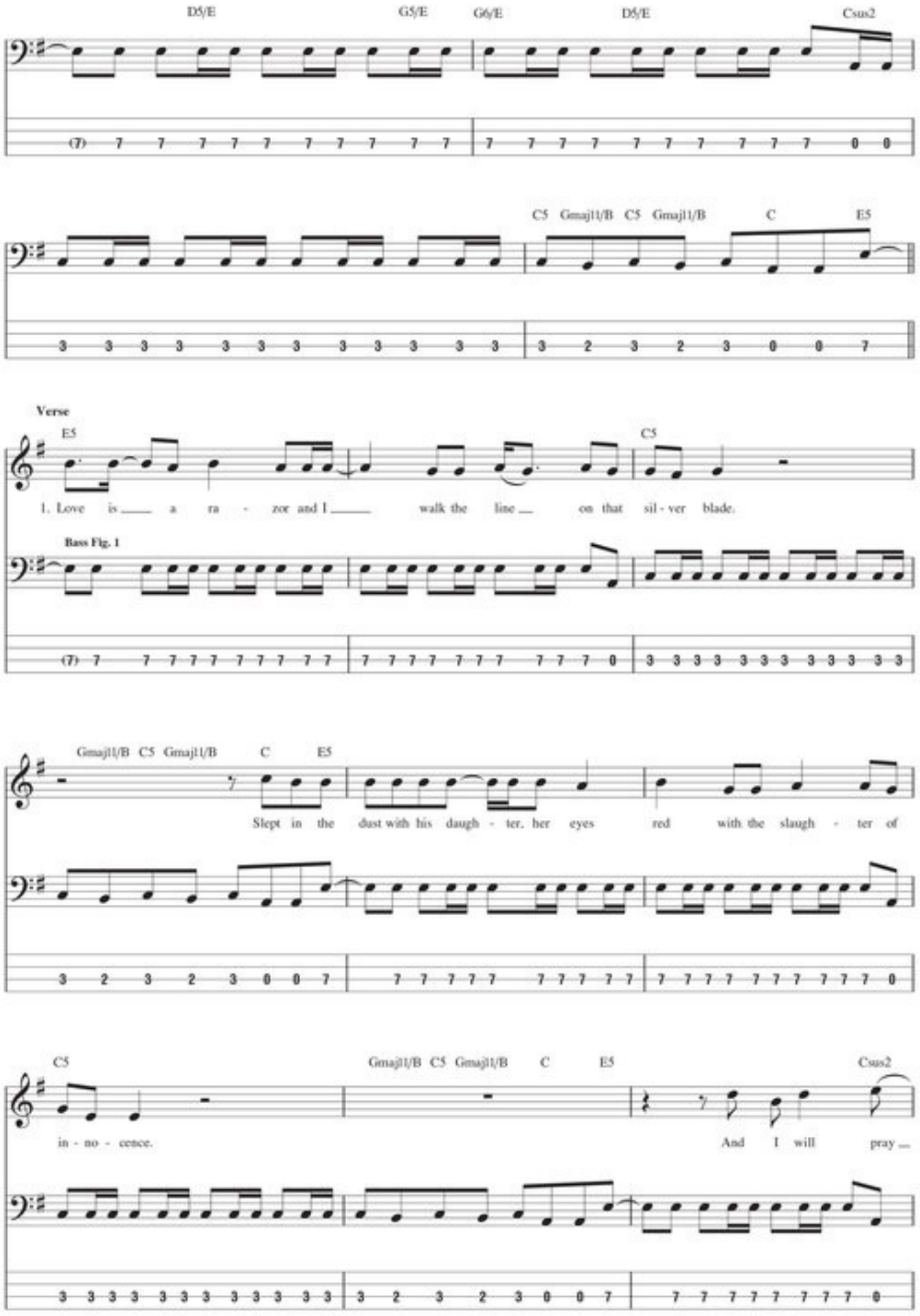
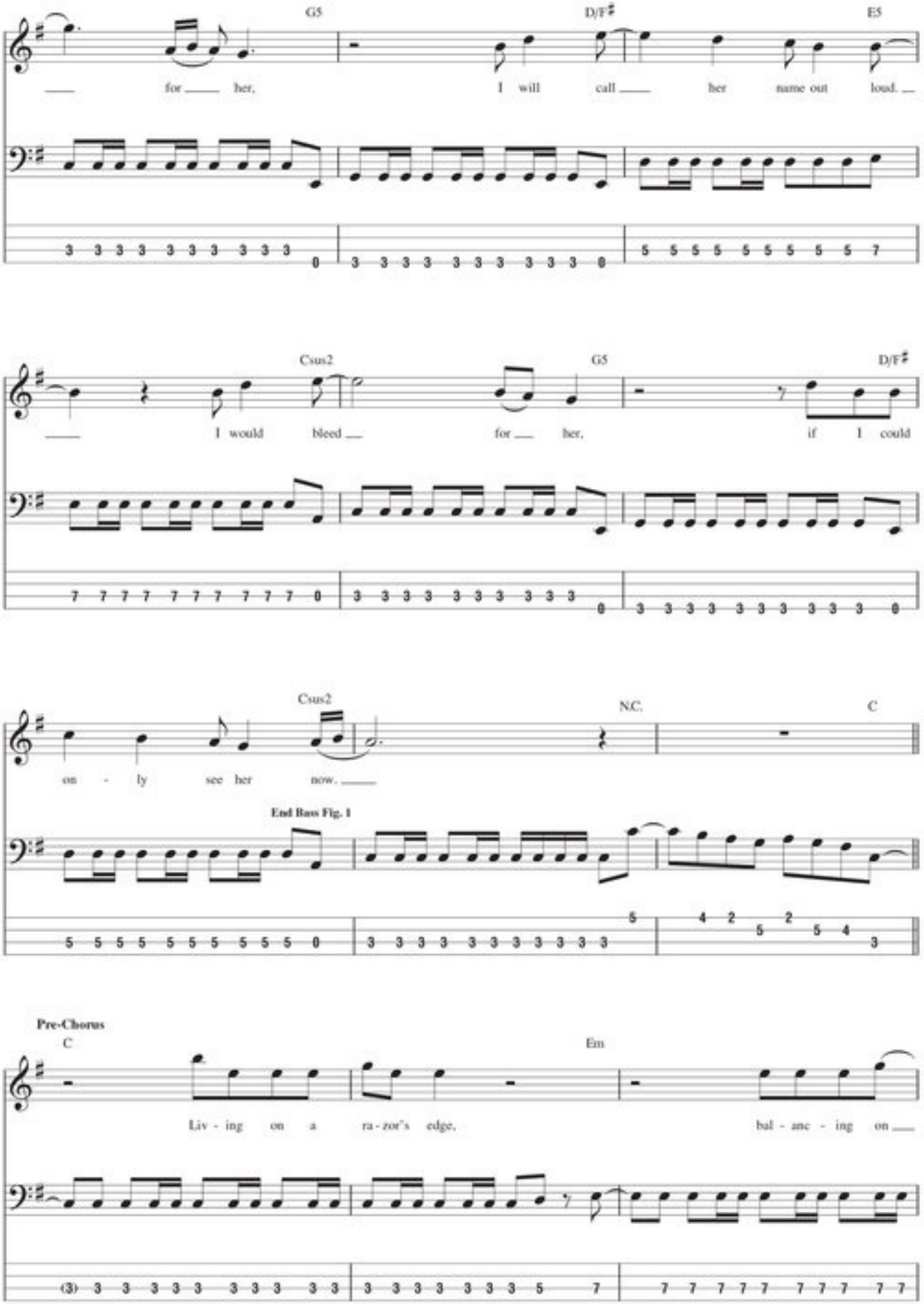
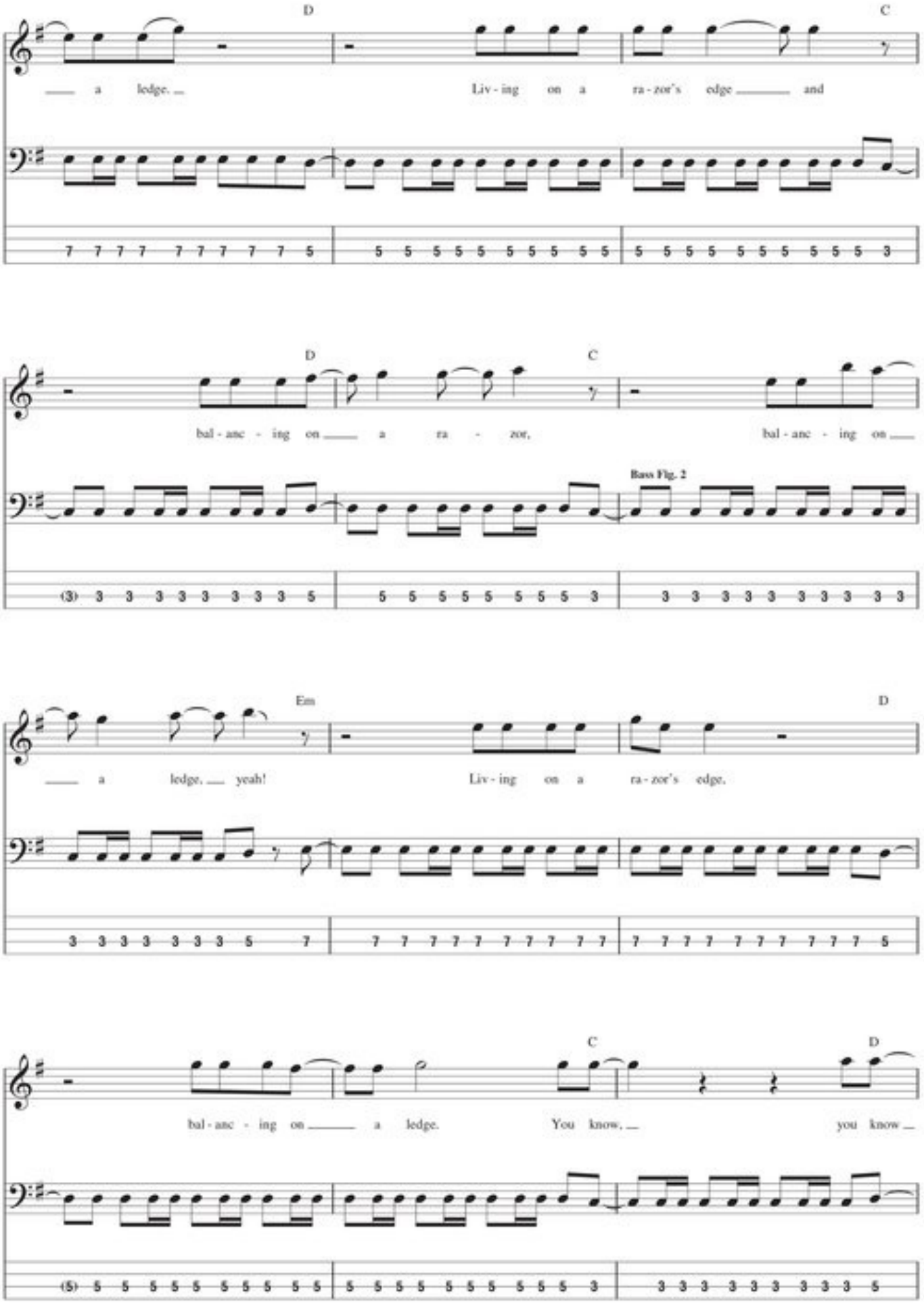
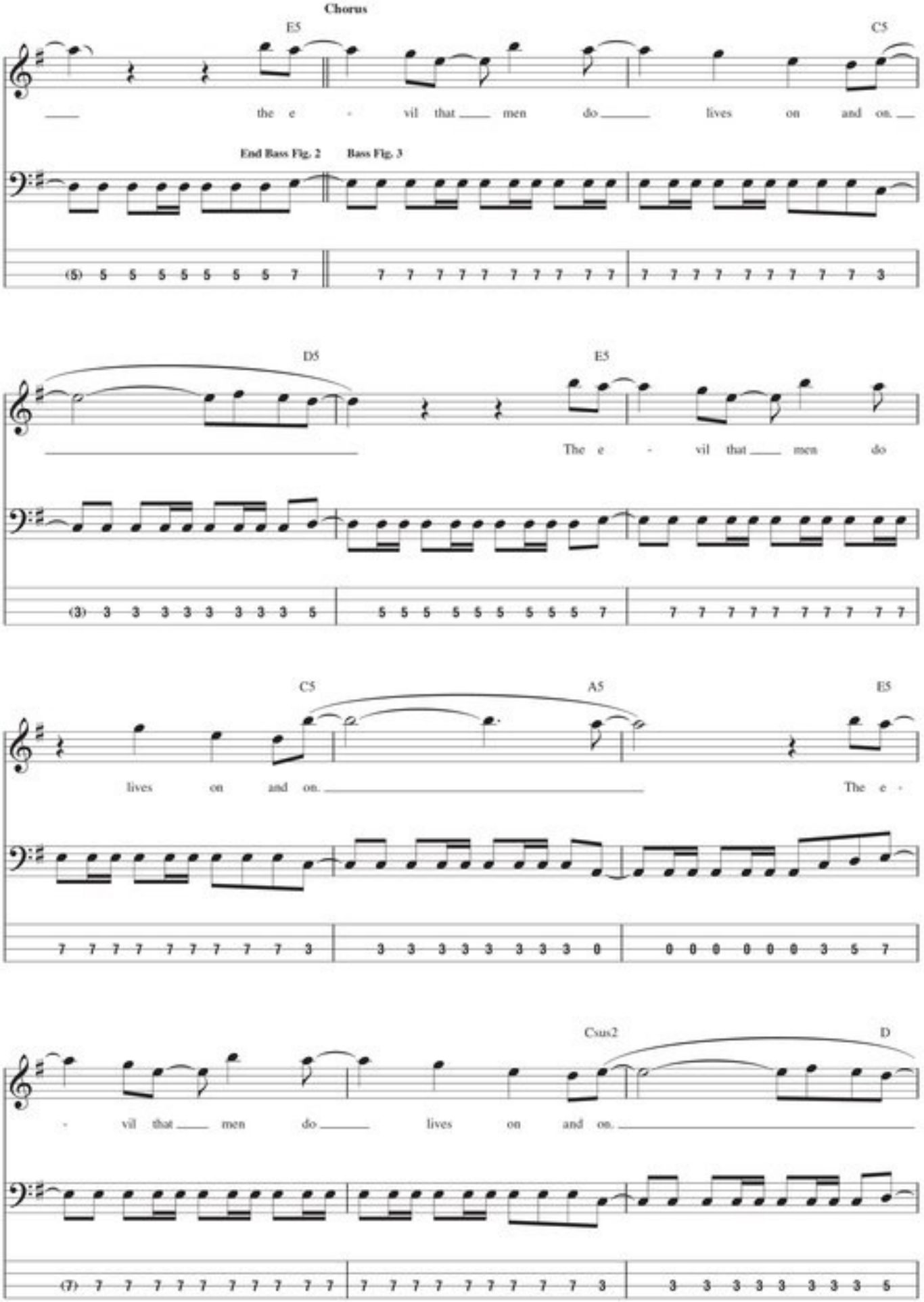
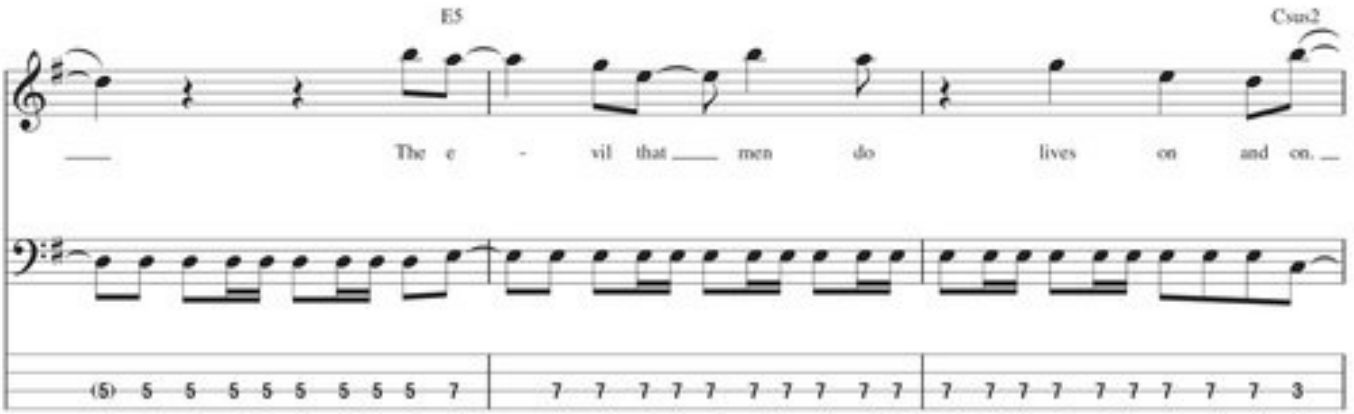
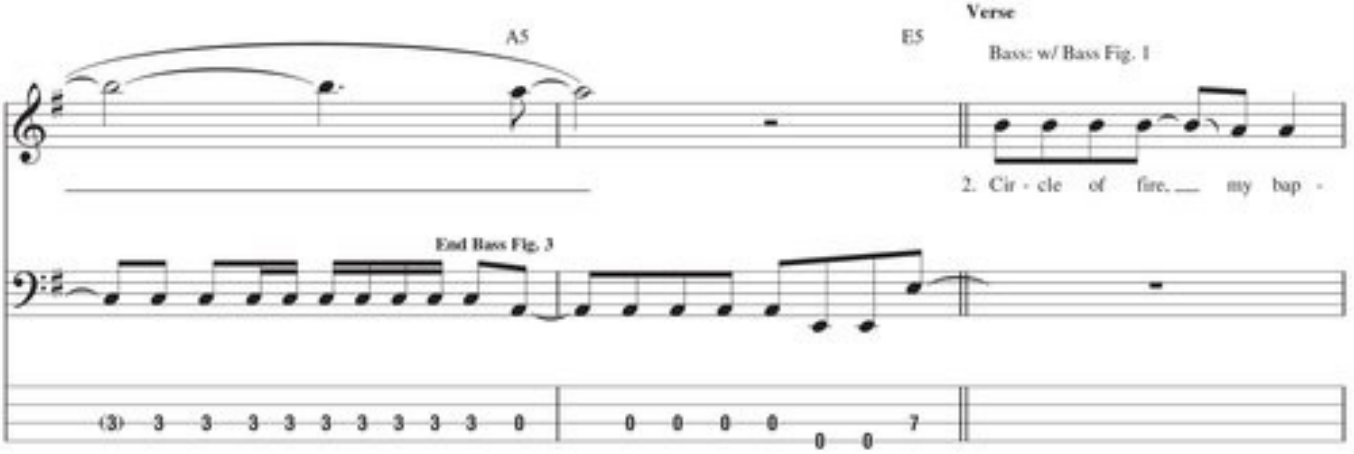
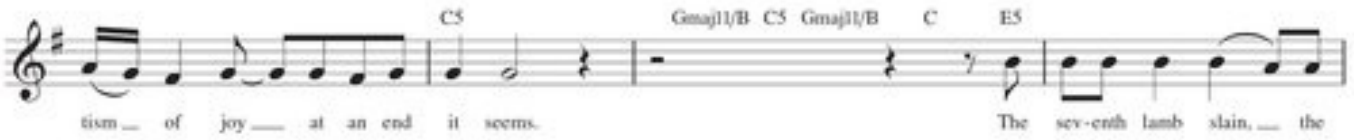
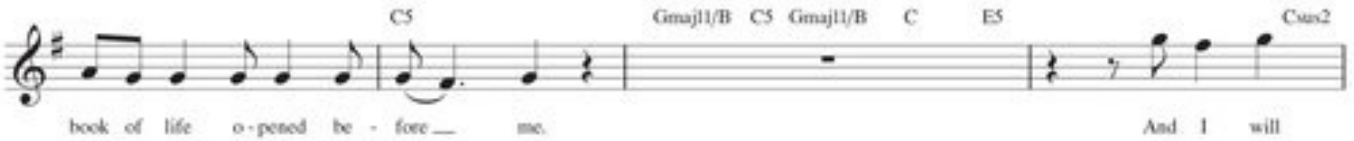
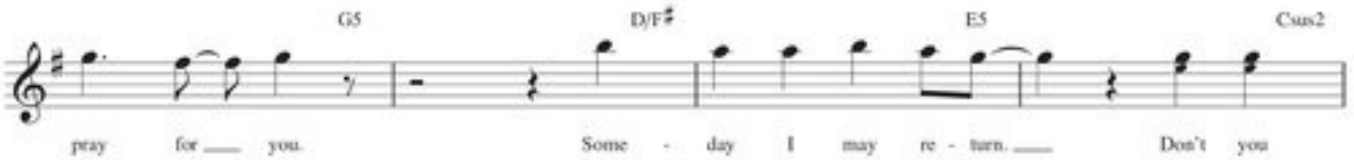
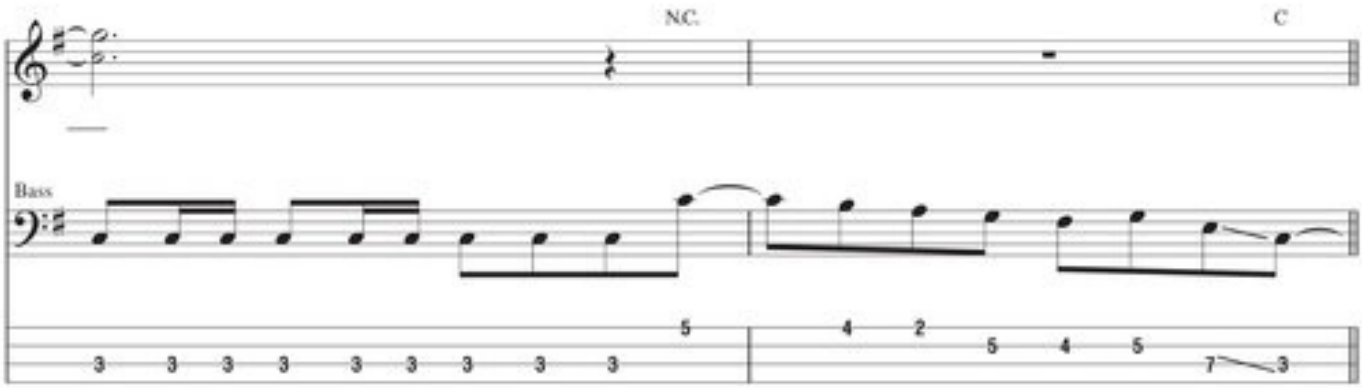
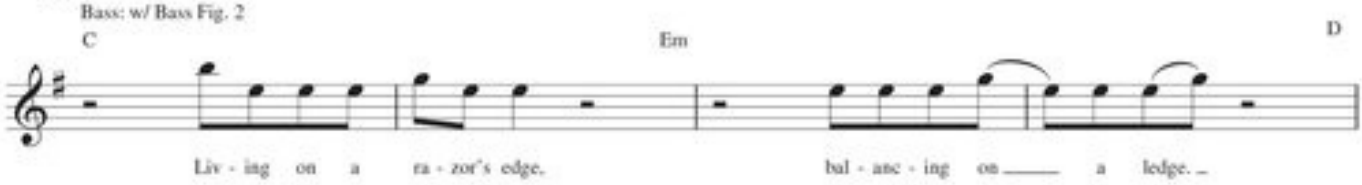
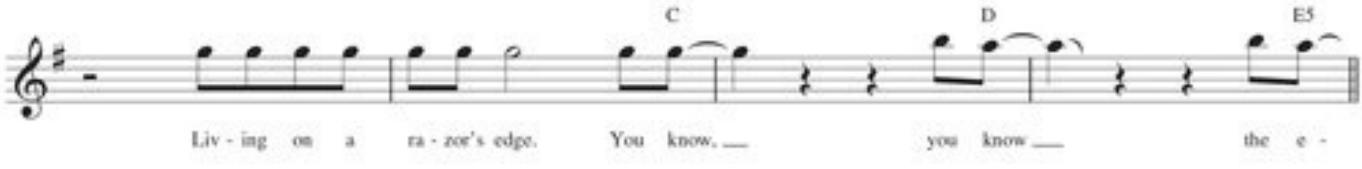
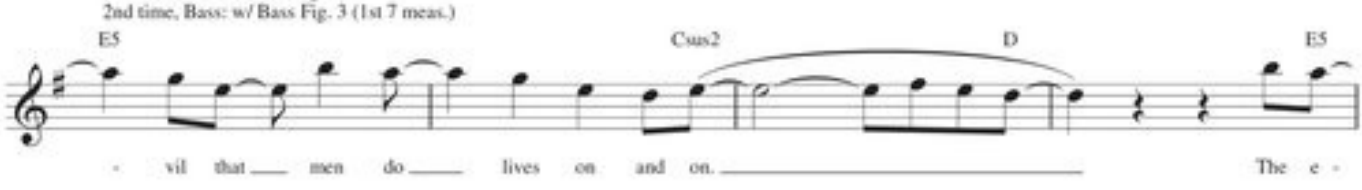
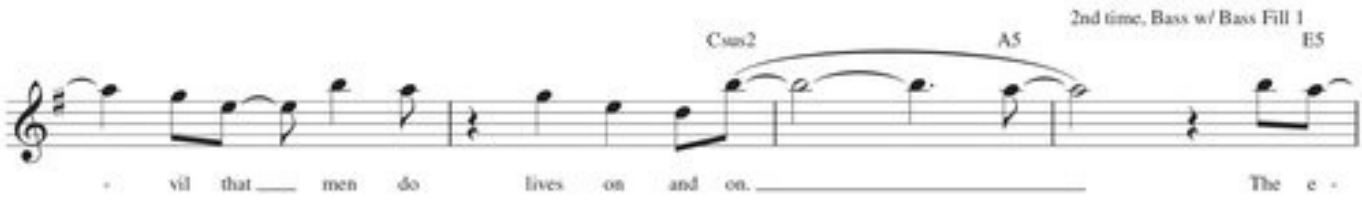
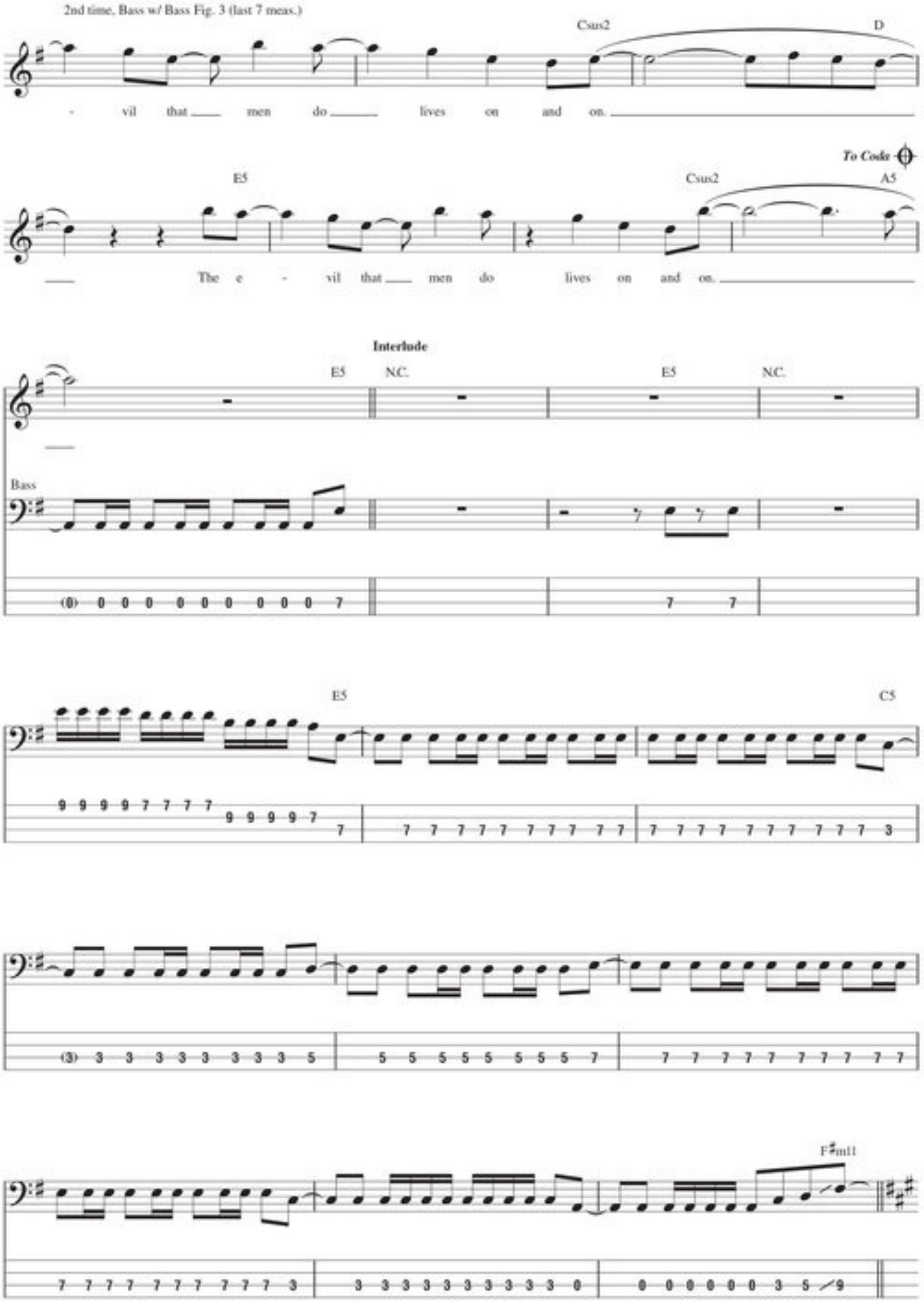
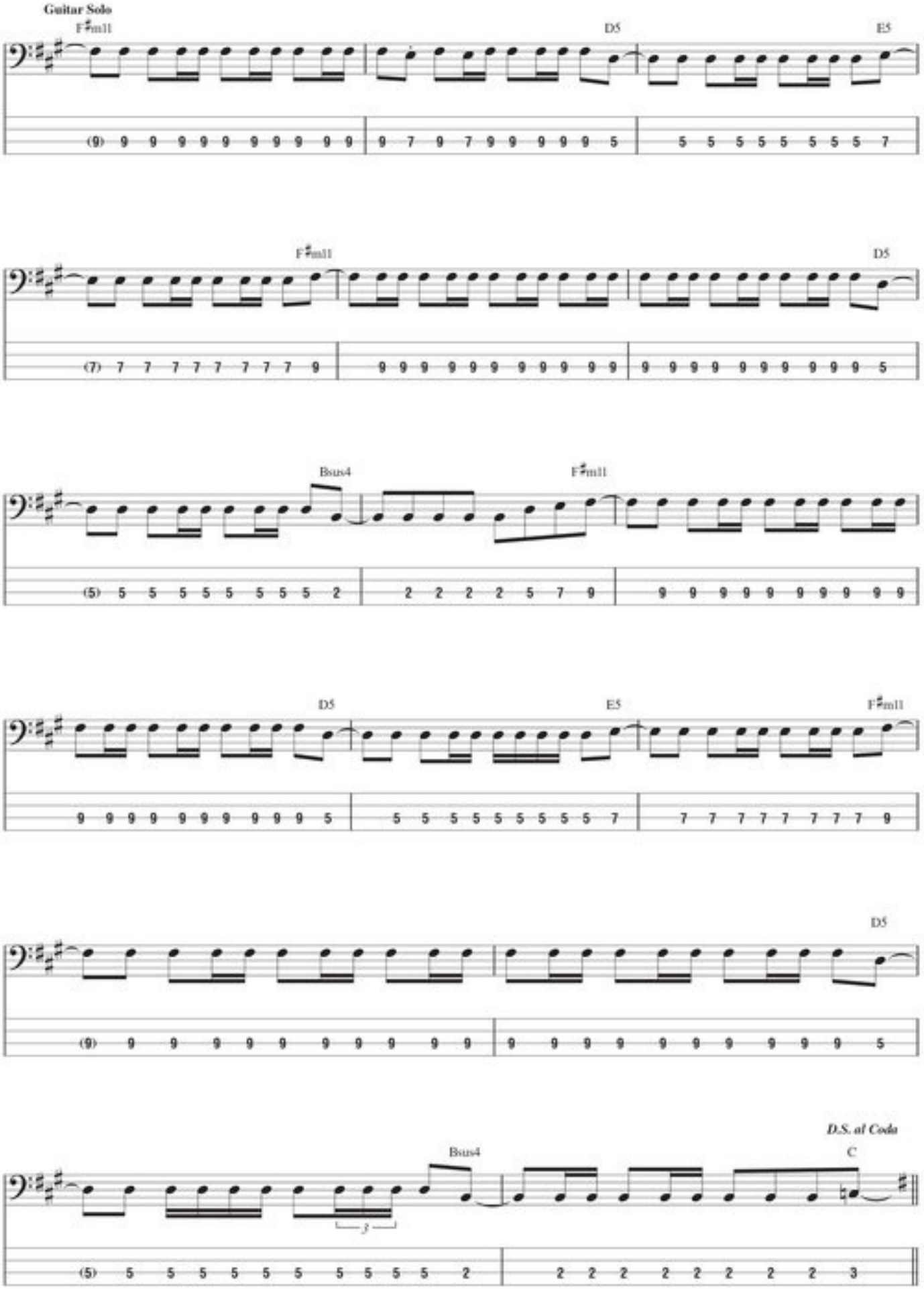
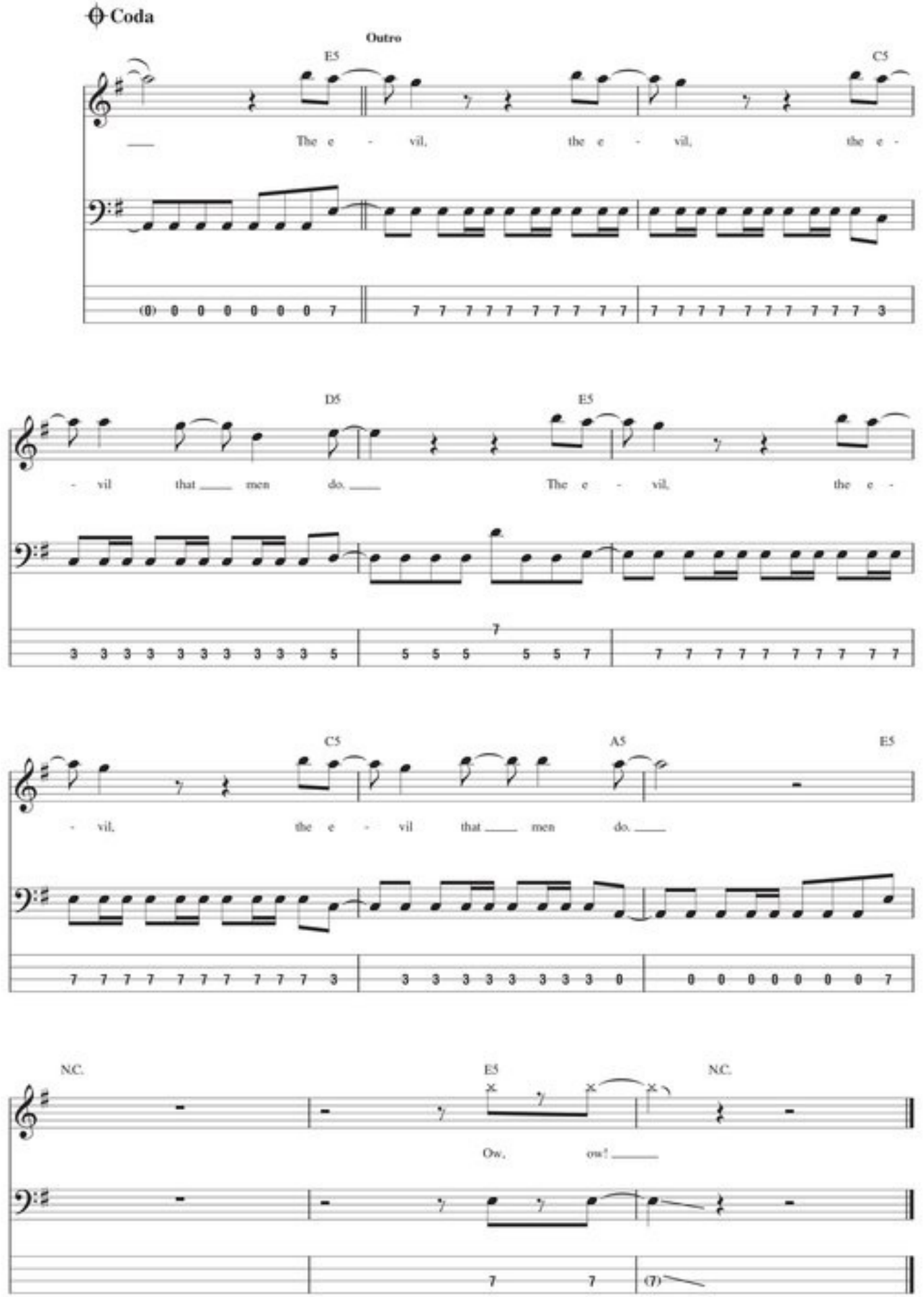

D5/E
G5/E
G6/E
D5/E
Csus2
C5
Gmaj11/B
C5
Gmaj11/B
C
E5
Verse
E5
C5
1. Love is a ra - zor and I walk the line on that sil - ver blade.
Bass Fig. 1
Gmaj11/B
C5
Gmaj11/B
C
E5
Slept in the dust with his daugh - ter, her eyes red with the slaugh - ter of
C5
Gmaj11/B
C5
Gmaj11/B
C
E5
Csus2
in - no - cence.
And I will pray

G5
D/F♯
E5
for her,
I will call her name out loud.
Csus2
G5
D/F♯
I would bleed for her,
if I could
Csus2
N.C.
C
on - ly see her now.
End Bass Fig. 1
Pre-Chorus
C
Em
Liv - ing on a ra - zor's edge,
bal - anc - ing on

D
C
a ledge.
Liv - ing on a ra - zor's edge and
D
C
bal - anc - ing on a ra - zor,
bal - anc - ing on
Bass Fig. 2
Em
D
a ledge, yeah!
Liv - ing on a ra - zor's edge,
C
D
bal - anc - ing on a ledge.
You know,
you know

Chorus
E5
C5
the e - vil that men do lives on and on.
End Bass Fig. 2
Bass Fig. 3
D5
E5
The e - vil that men do
C5
A5
E5
lives on and on.
The e -
Csus2
D
- vil that men do lives on and on.

E5
Csus2
The e - vil that men do lives on and on.


A5
E5
Verse
Bass: w/ Bass Fig. 1
2. Cir - cle of fire, my bap -
End Bass Fig. 3

C5
Gmaj11/B C5 Gmaj11/B C E5
tism of joy at an end it seems.
The sev - enth lamb slain, the

C5
Gmaj11/B C5 Gmaj11/B C E5
Csus2
book of life o - pened be - fore me.
And I will

G5
D/F♯
E5
Csus2
pray for you.
Some - day I may re - turn.
Don't you

G5
D/F♯
Csus2
cry for me,
be - yond is where I learn.

Pre-Chorus

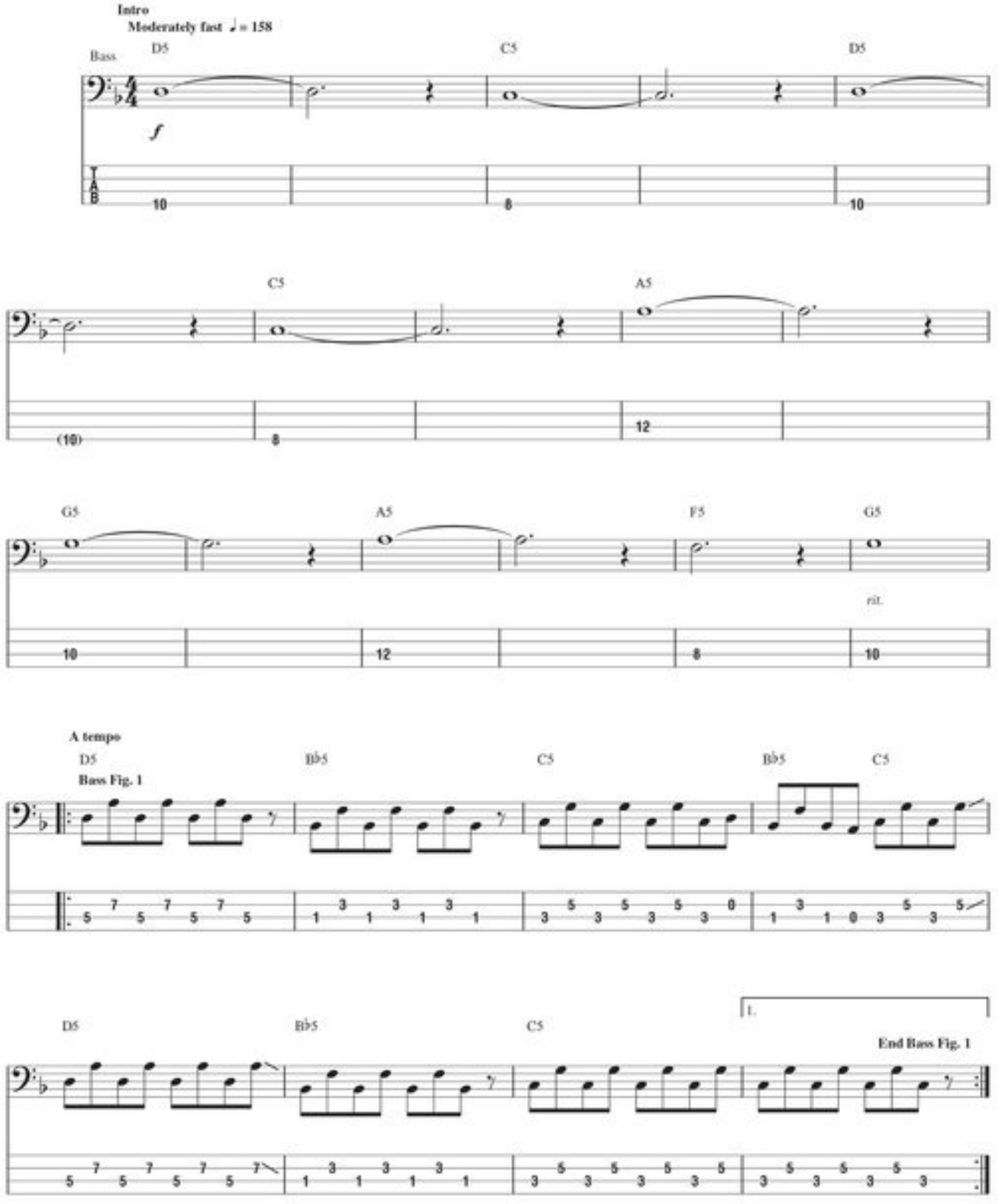
Bass: w/ Bass Fig. 2

Chorus

1st time, Bass: w/ Bass Fig. 3
2nd time, Bass: w/ Bass Fig. 3 (1st 7 meas.)

2nd time, Bass w/ Bass Fill 1

Bass Fill 1

Bass

2nd time, Bass w/ Bass Fig. 3 (last 7 meas.)
Csus2
D
- vil that men do lives on and on.
To Coda
E5
Csus2
A5
The e - vil that men do lives on and on.
Interlude
E5
N.C.
E5
N.C.
Bass
E5
C5
F♯m11

Guitar Solo
F♯m11
D5
E5
F♯m11
D5
Bsus4
F♯m11
D5
E5
F♯m11
D5
D.S. al Coda
Bsus4
C

Coda
Outro
E5
C5
The e - vil, the e - vil, the e -
D5
E5
- vil that men do. The e - vil, the e -
C5
A5
E5
- vil, the e - vil that men do.
N.C.
E5
N.C.
Ow, ow!
(7)

from *Fear of the Dark*

Fear of the Dark

Words and Music by Steven Harris

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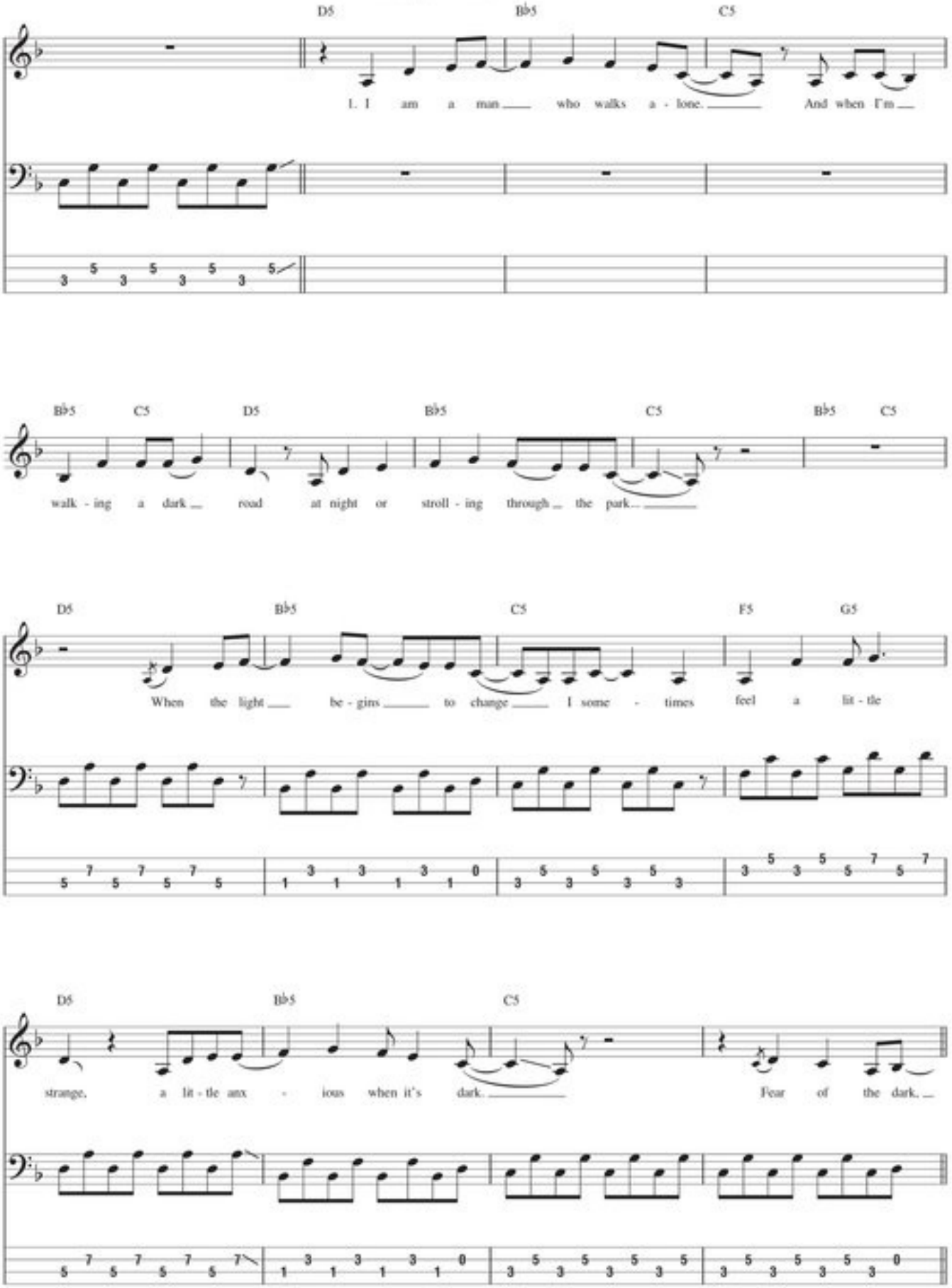
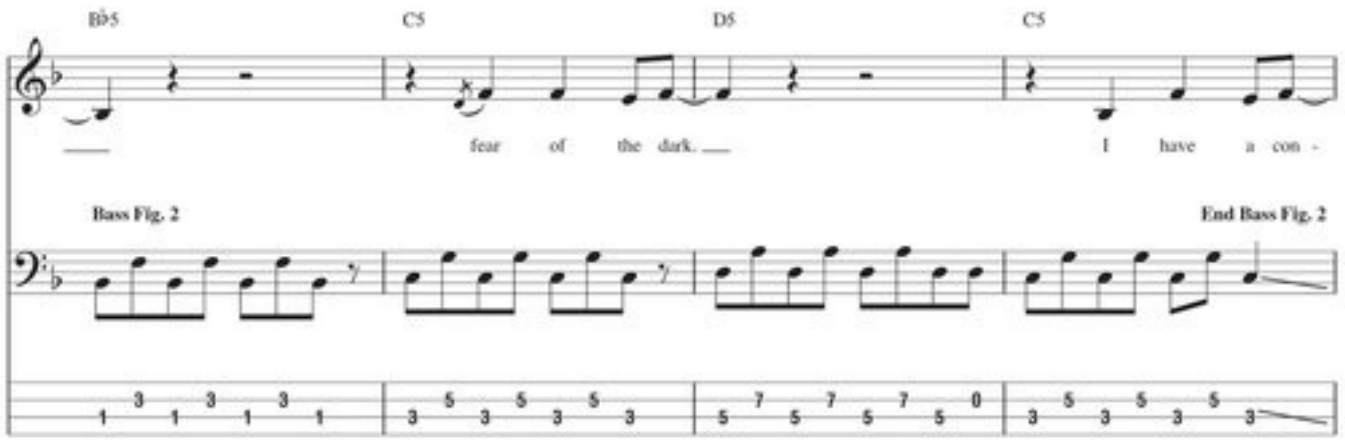
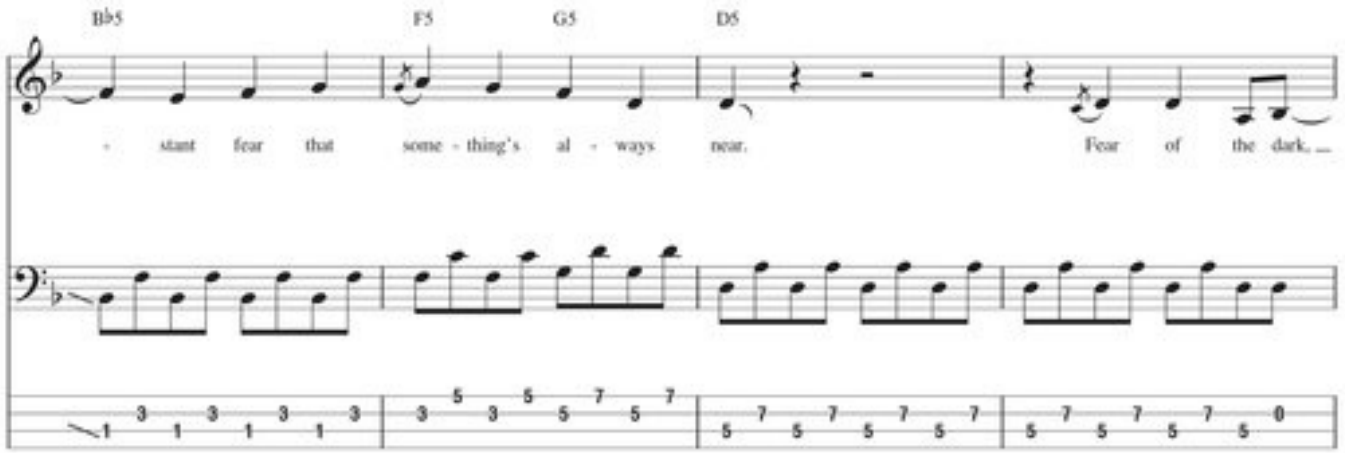
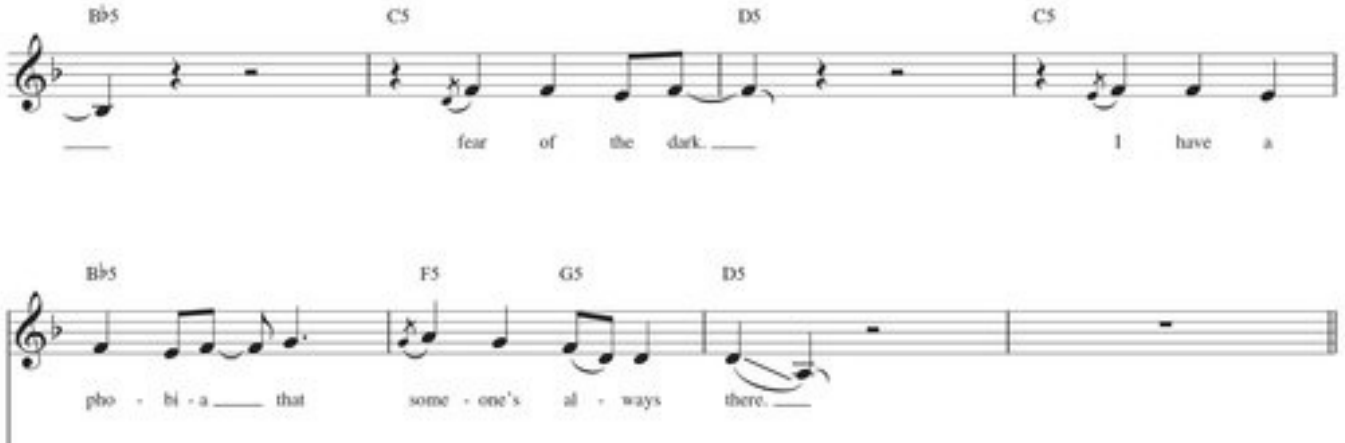
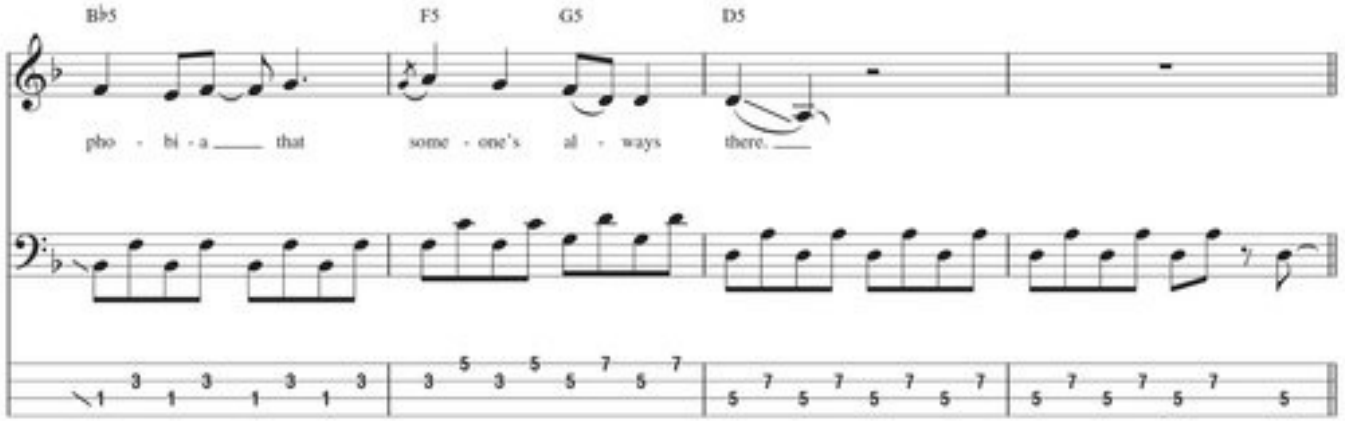
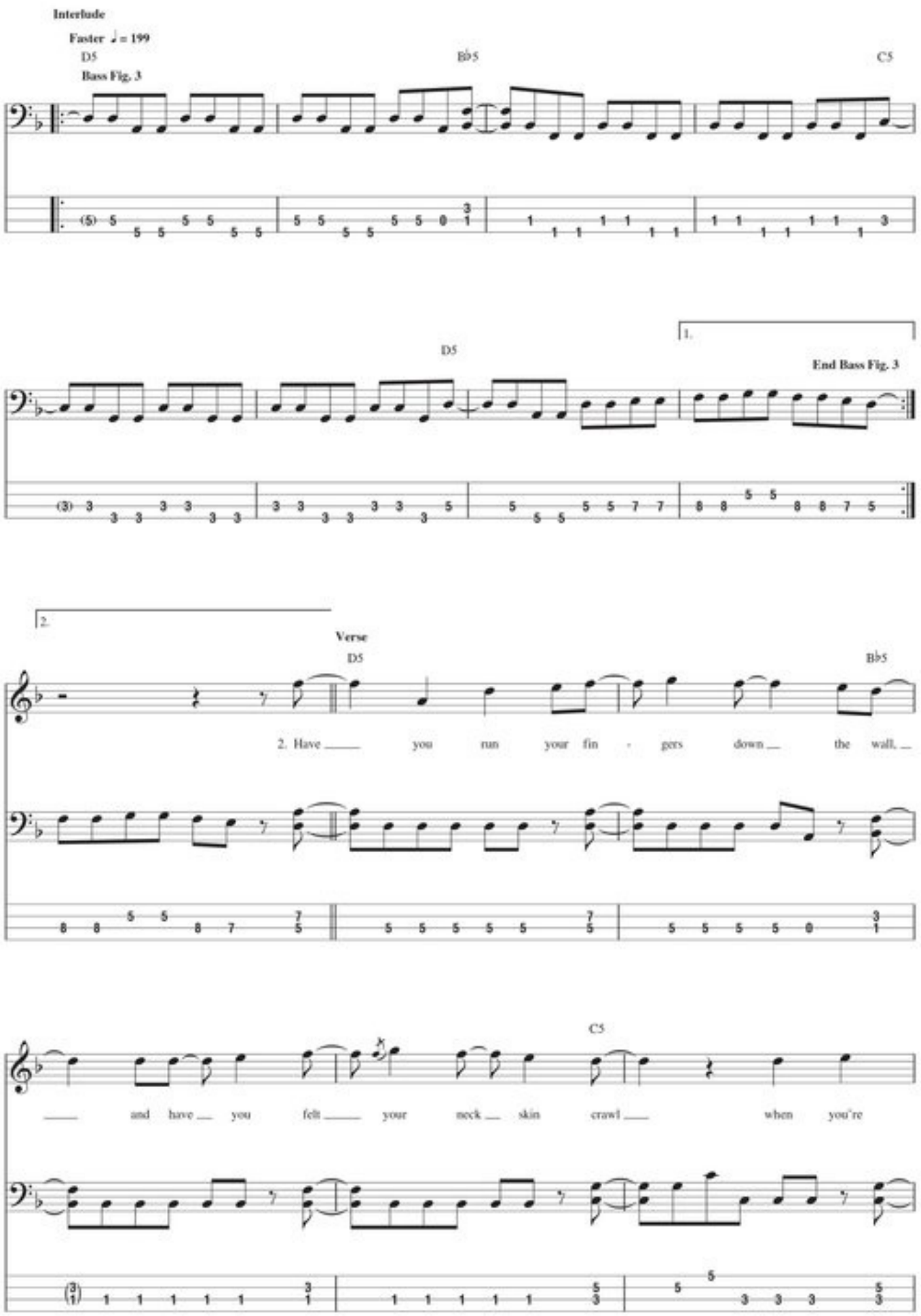
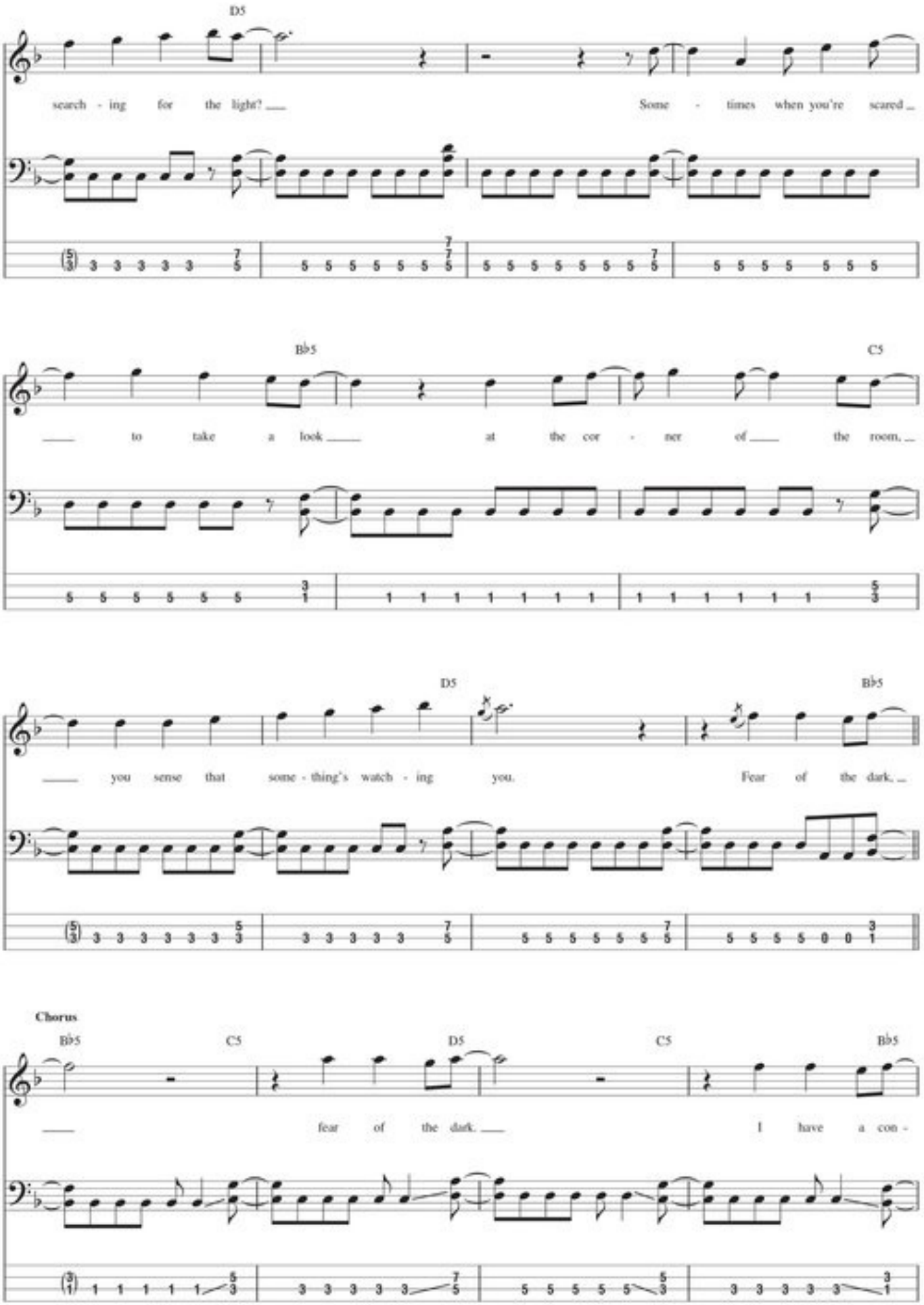
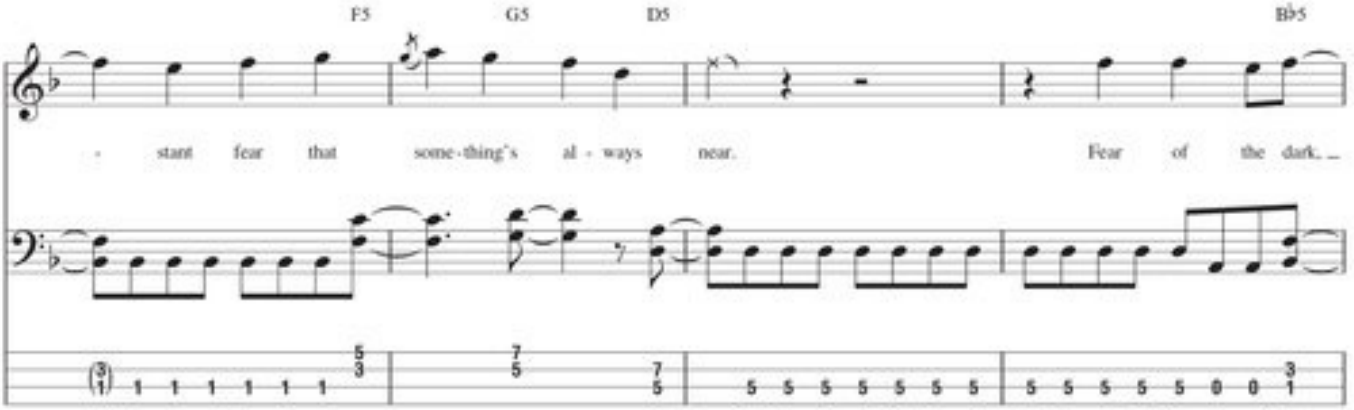
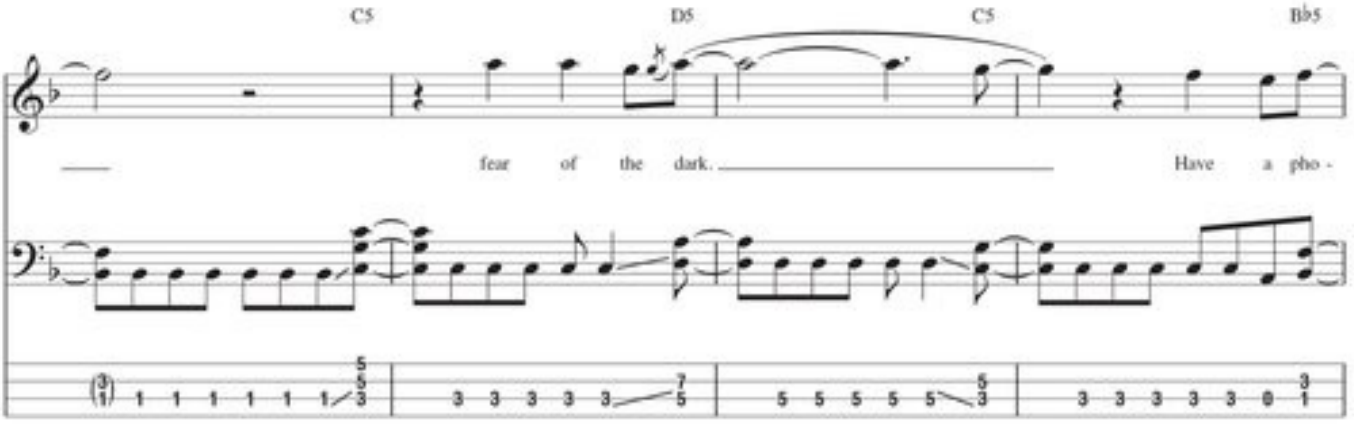
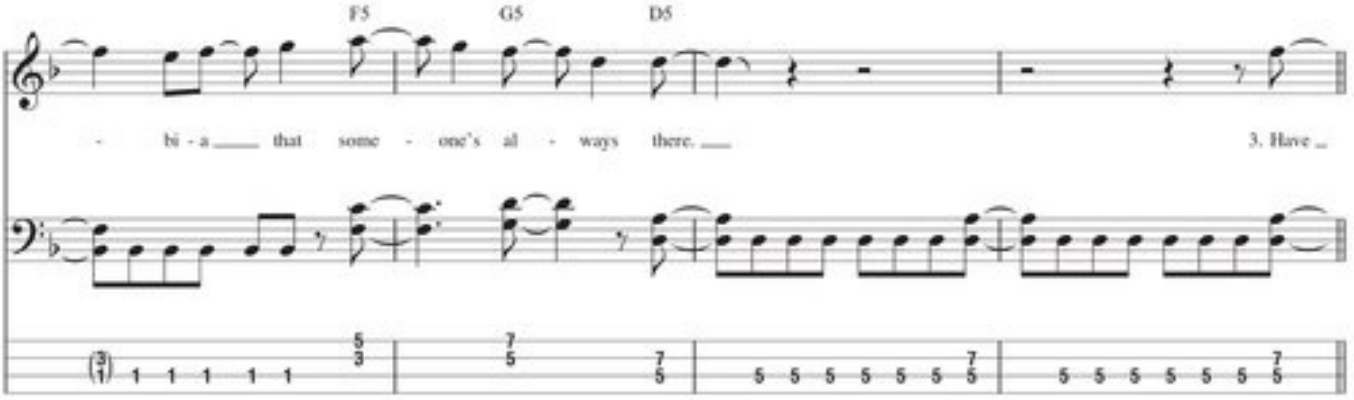
2.

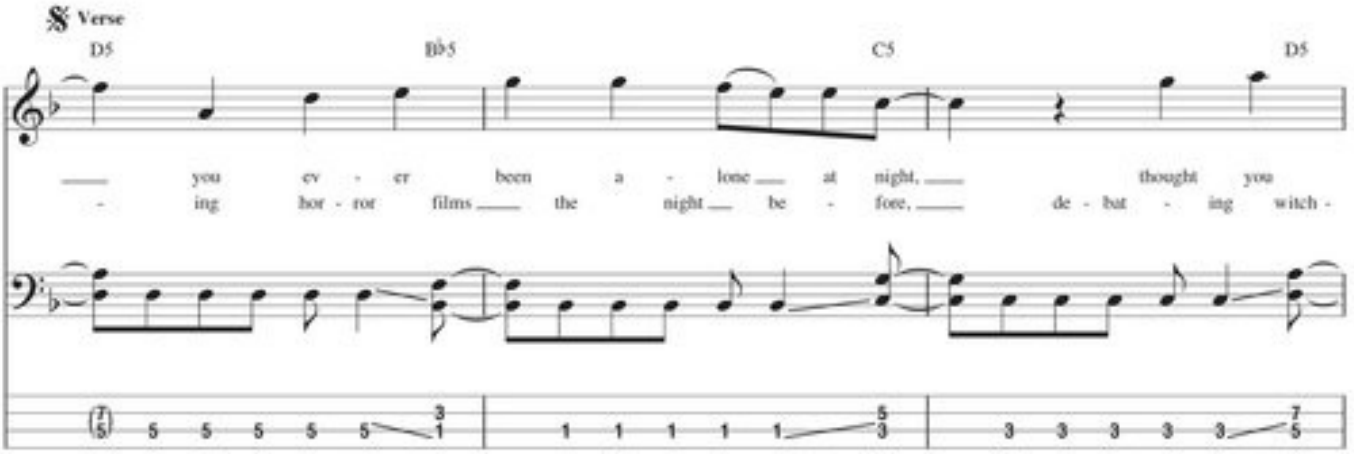
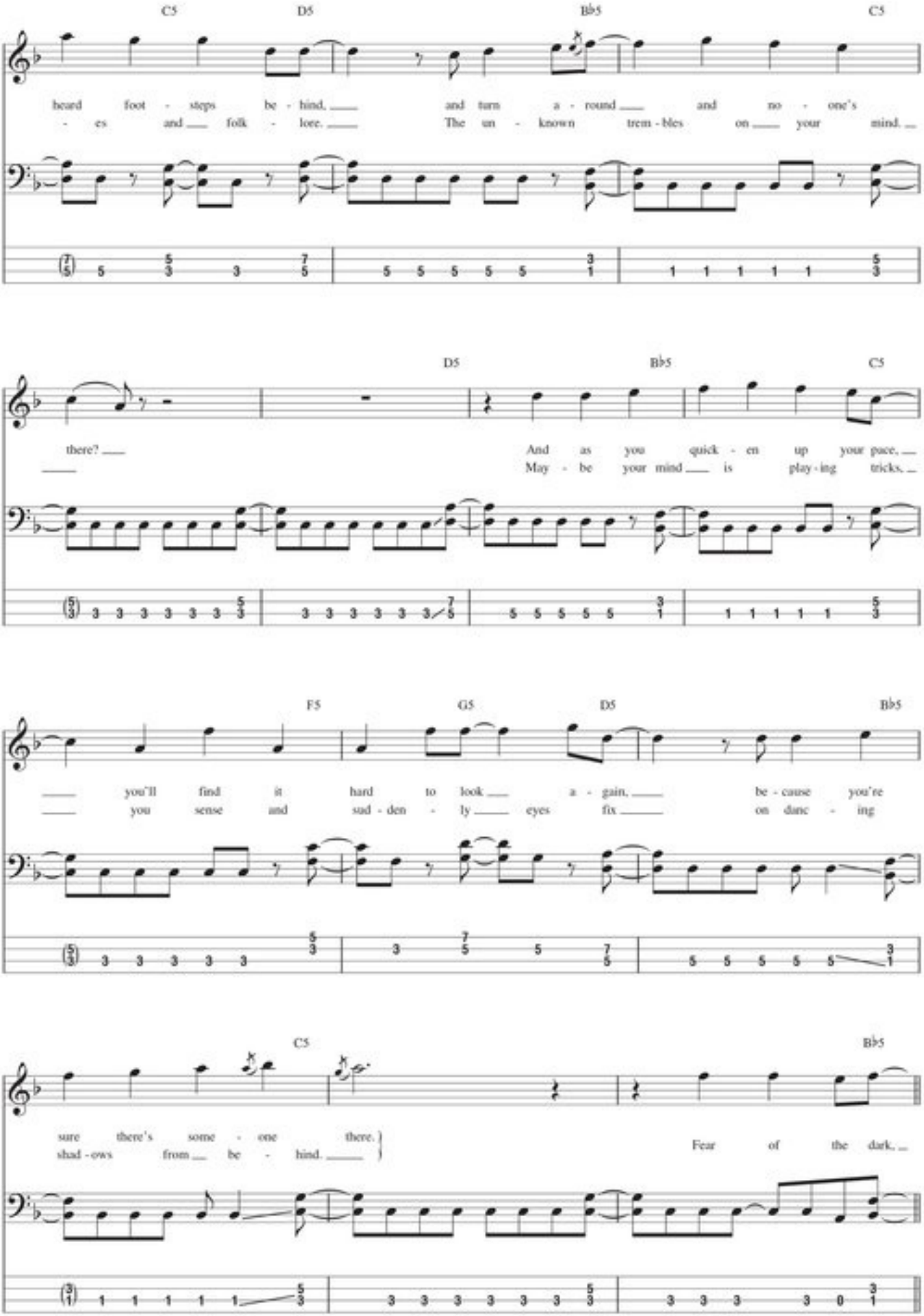
Verse

Bass: w/ Bass Fig. 1 (1st 4 meas., 2 times)

D5 B♭5 C5
1. I am a man who walks a - lone. And when I'm
B♭5 C5 D5 B♭5 C5 B♭5 C5
walk - ing a dark road at night or stroll - ing through the park
D5 B♭5 C5 F5 G5
When the light be - gins to change I some - times feel a lit - tle
D5 B♭5 C5
strange, a lit - tle anx - ious when it's dark. Fear of the dark,

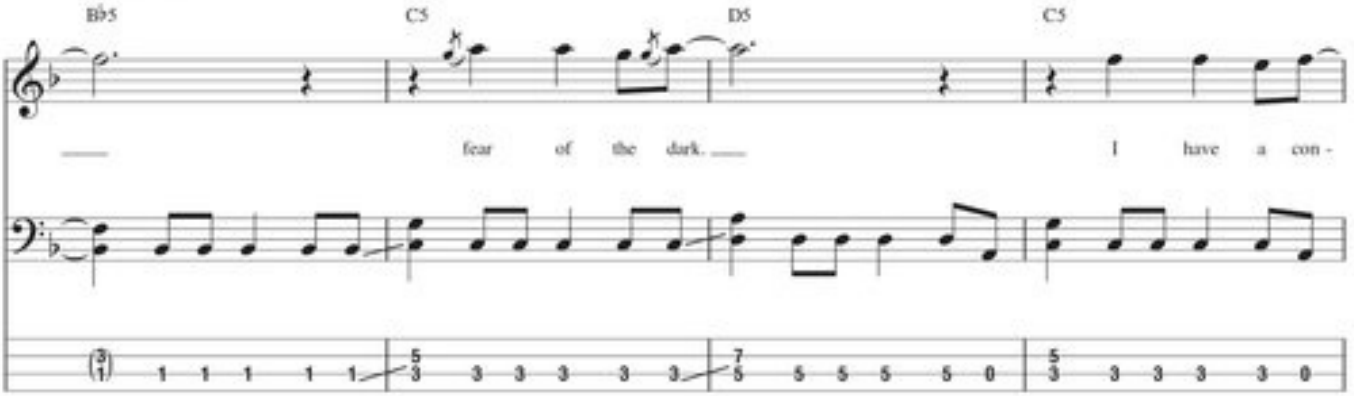
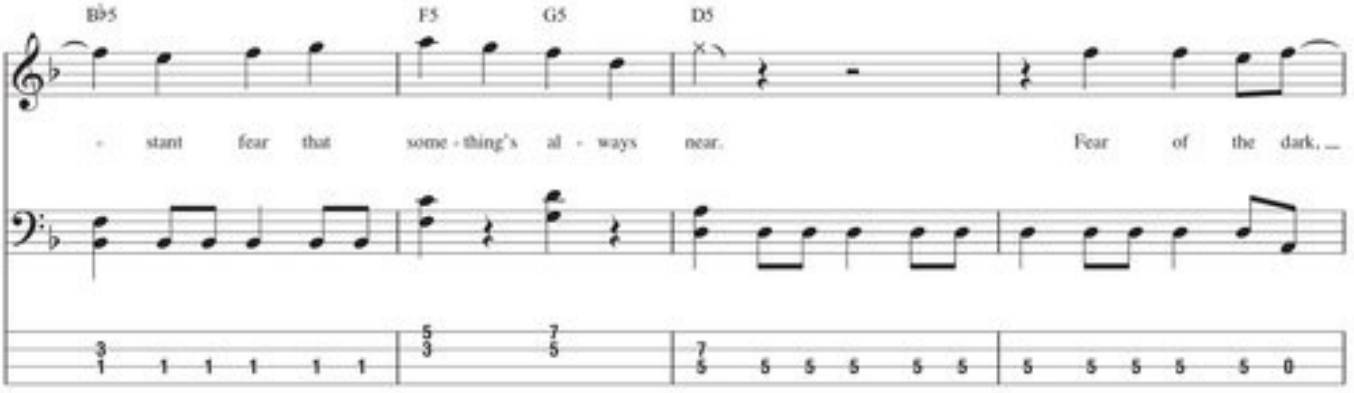
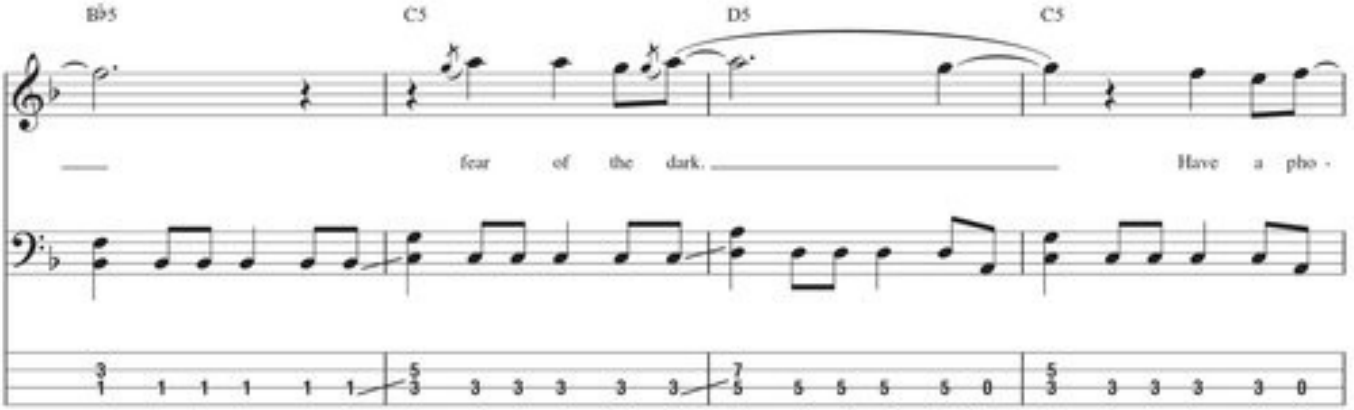
Chorus

Bass: w/ Bass Fig. 2

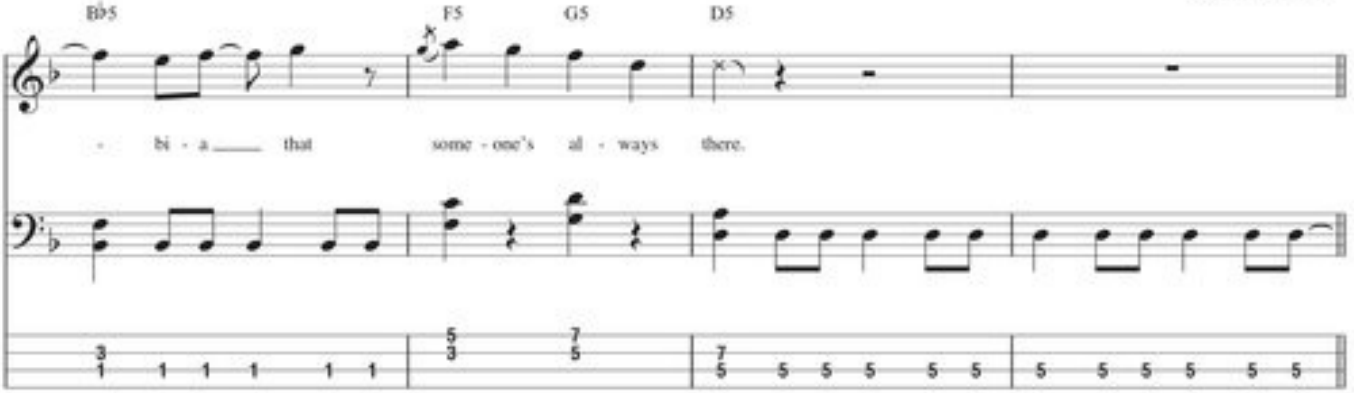


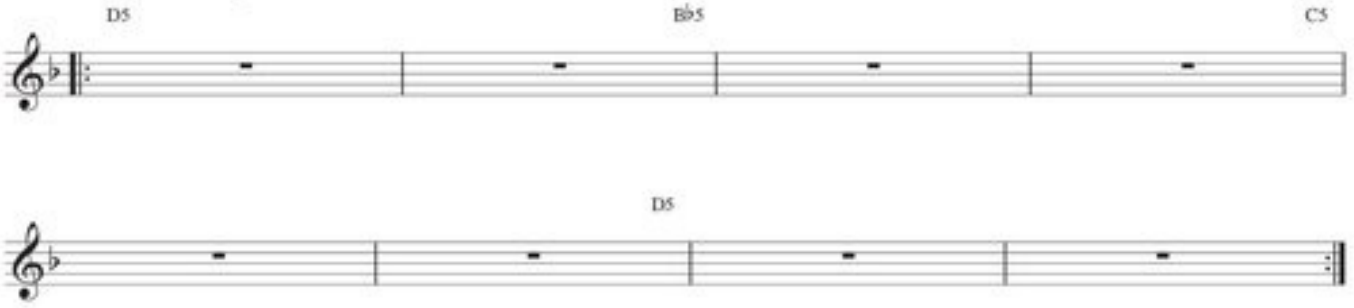
Interlude
Faster ♩ = 199
D5
Bass Fig. 3
B♭5
C5
1.
D5
End Bass Fig. 3
2.
Verse
D5
B♭5
2. Have you run your fin - gers down the wall,
C5
and have you felt your neck skin crawl when you're

D5
search - ing for the light? ___ Some - times when you're scared __
B♭5
C5
___ to take a look ___ at the cor - ner of ___ the room, __
D5
B♭5
___ you sense that some - thing's watch - ing you. Fear of the dark, __
Chorus
B♭5
C5
D5
C5
B♭5
___ fear of the dark. ___ I have a con -

F5 G5 D5 B♭5
- stant fear that some-thing's al - ways near. Fear of the dark.

C5 D5 C5 B♭5
fear of the dark. Have a pho -

F5 G5 D5
- bi - a that some - one's al - ways there. 3. Have

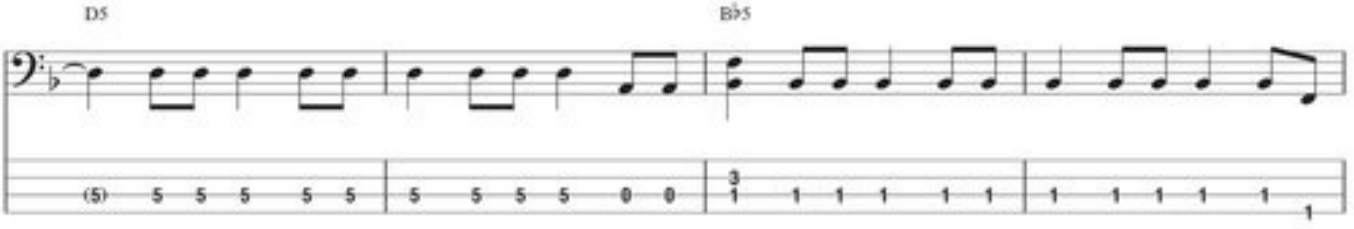
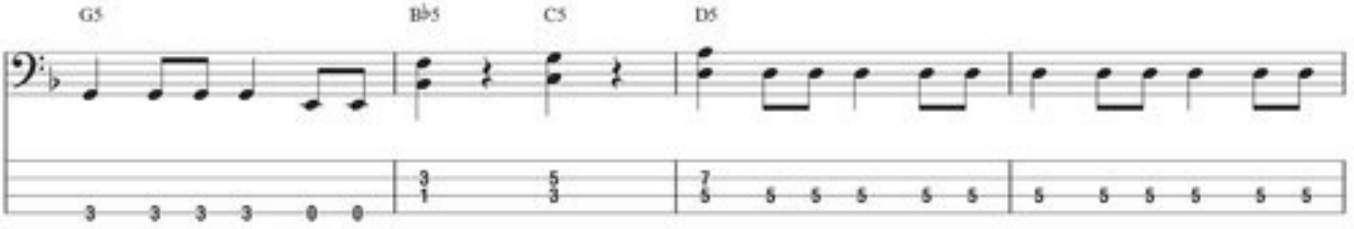
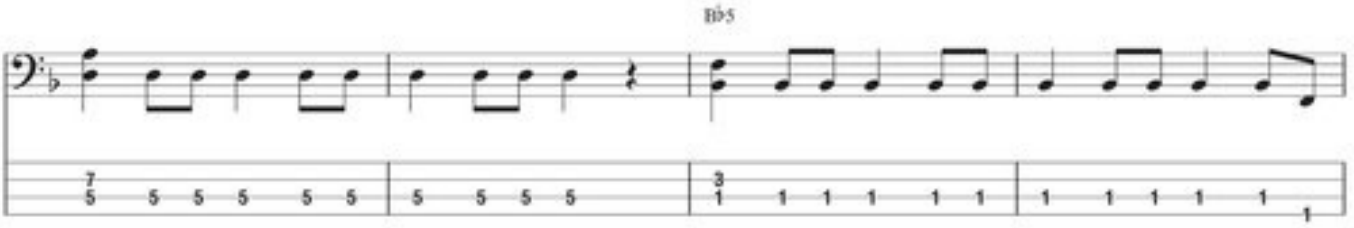
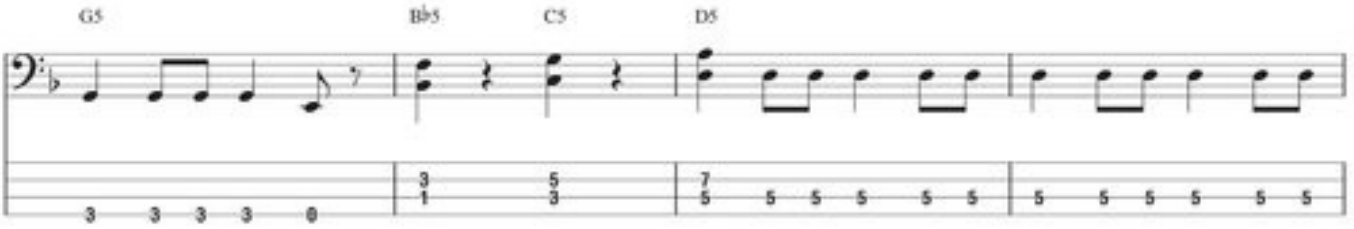
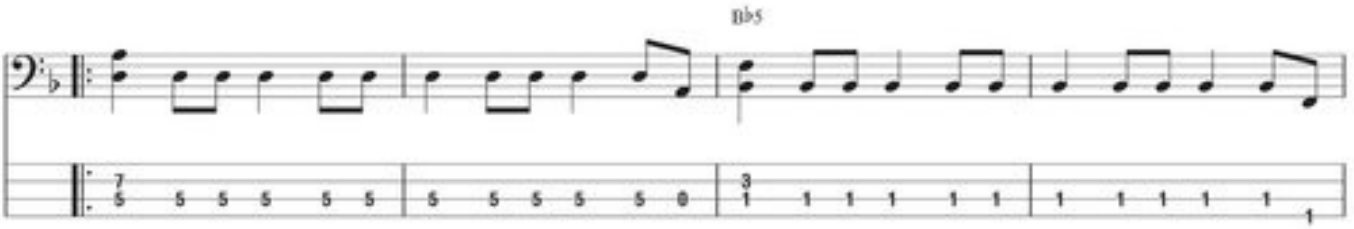
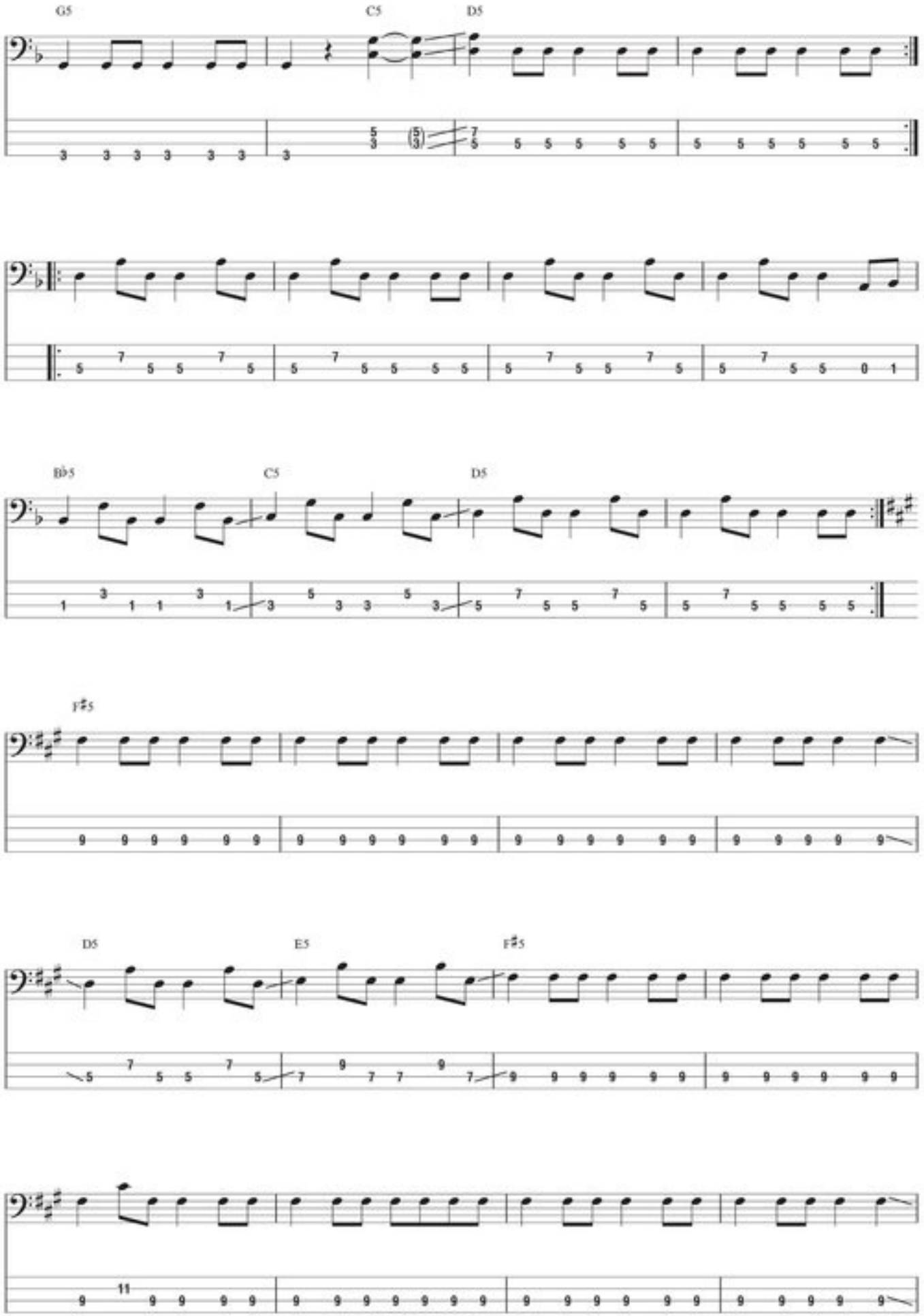
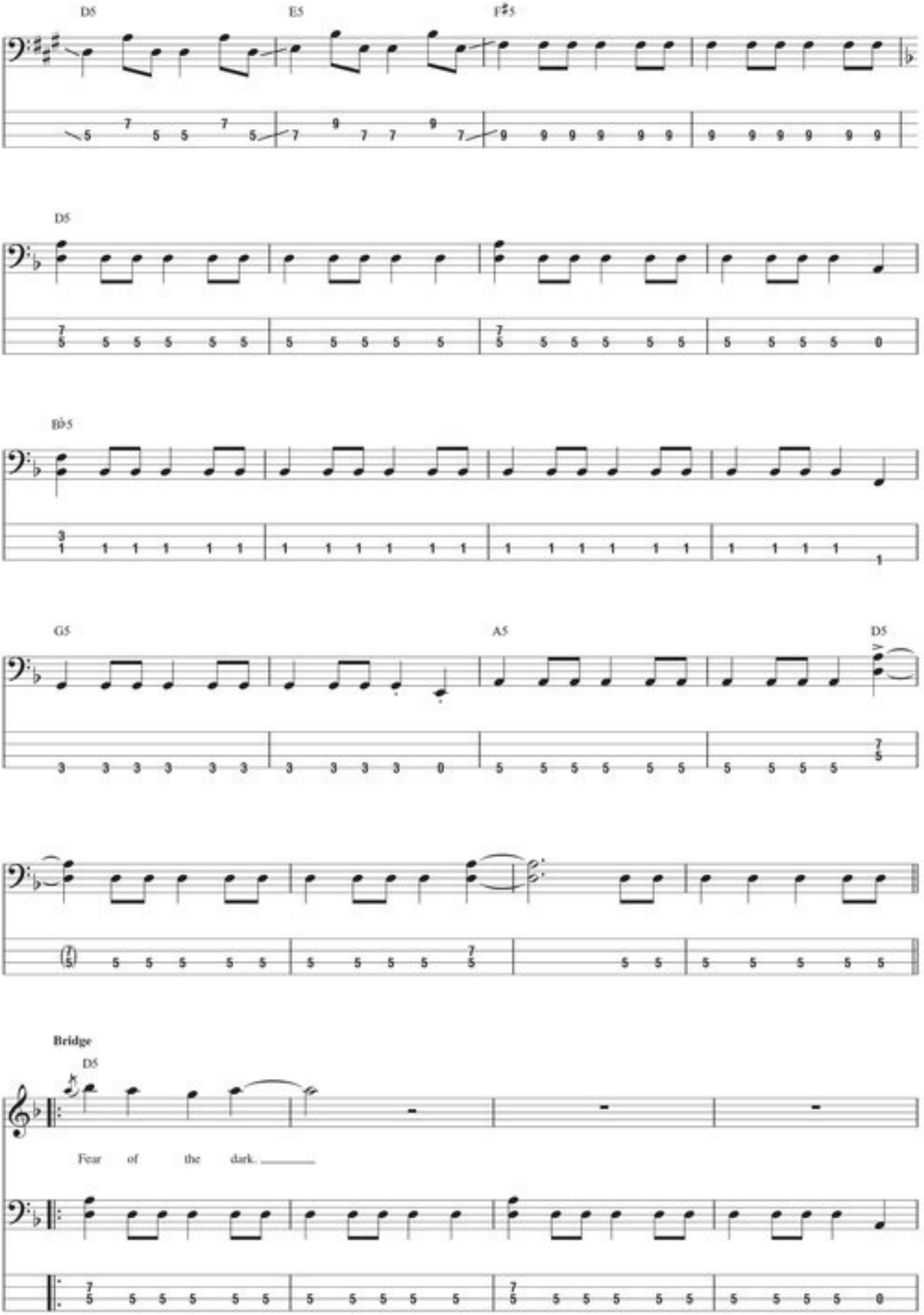
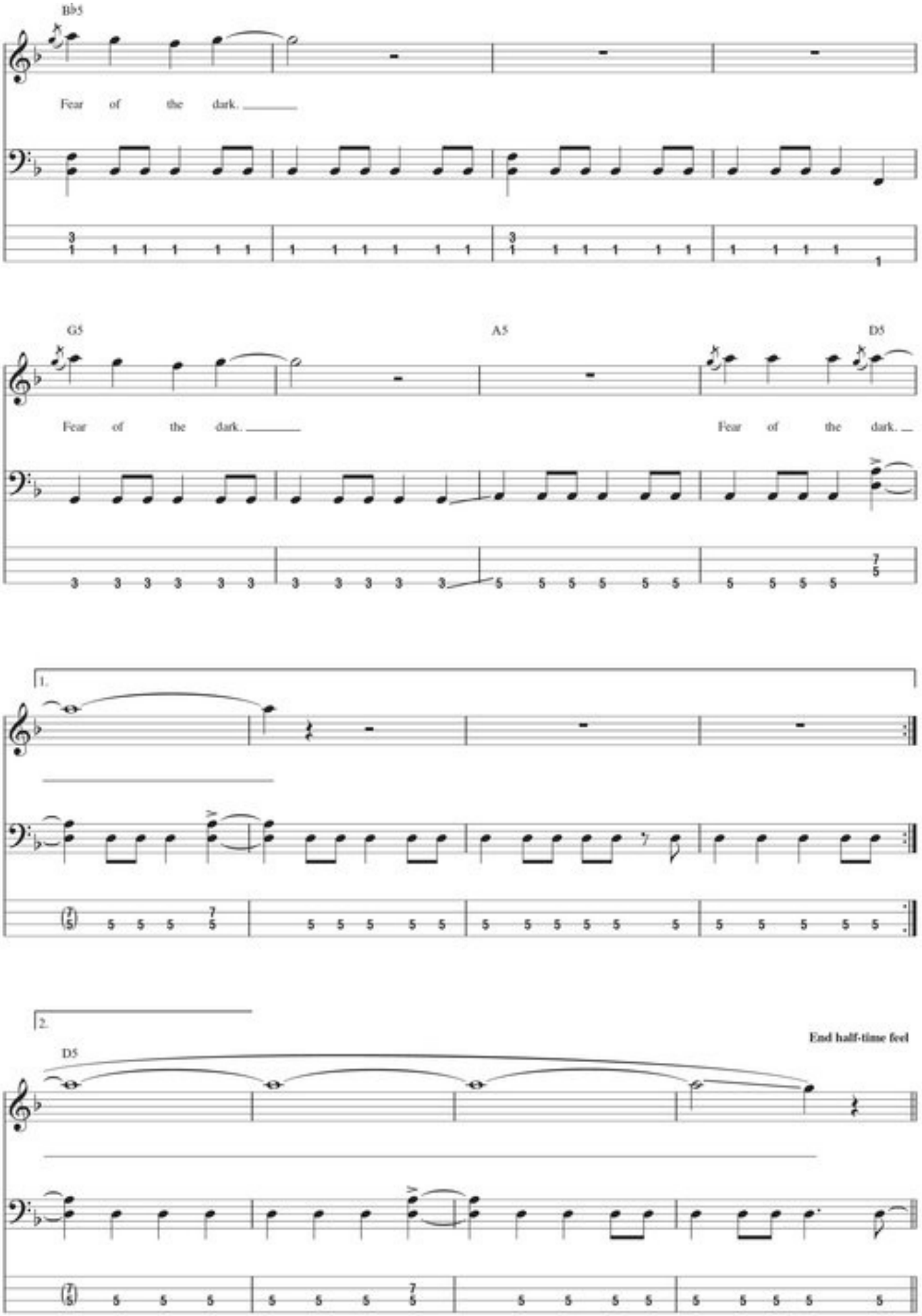

𝄋 Verse
D5 B♭5 C5 D5
you ev - er been a - lone at night, thought you
- ing hor - ror films the night be - fore, de - bat - ing witch -

C5 D5 B♭5 C5
heard foot - steps be - hind, and turn a - round and no - one's
- es and folk - lore. The un - known trem - bles on your mind.
D5 B♭5 C5
there? And as you quick - en up your pace,
May - be your mind is play - ing tricks,
F5 G5 D5 B♭5
you'll find it hard to look a - gain, be - cause you're
you sense and sud - den - ly eyes fix on danc - ing
C5 B♭5
sure there's some - one there.
shad - ows from be - hind.
Fear of the dark,

Chorus

Half-time feel

To Coda

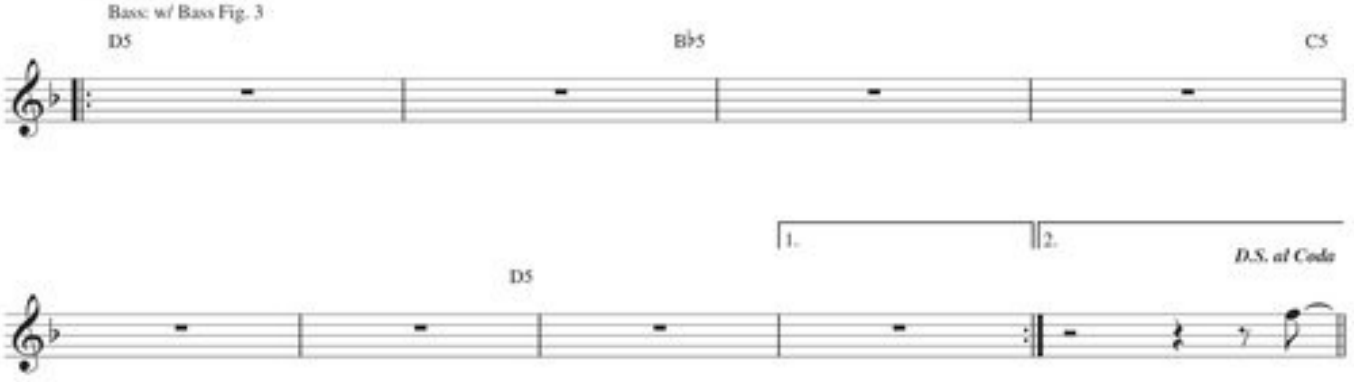
End half-time feel

Interlude

Bass: w/ Bass Fig. 3

Guitar Solo

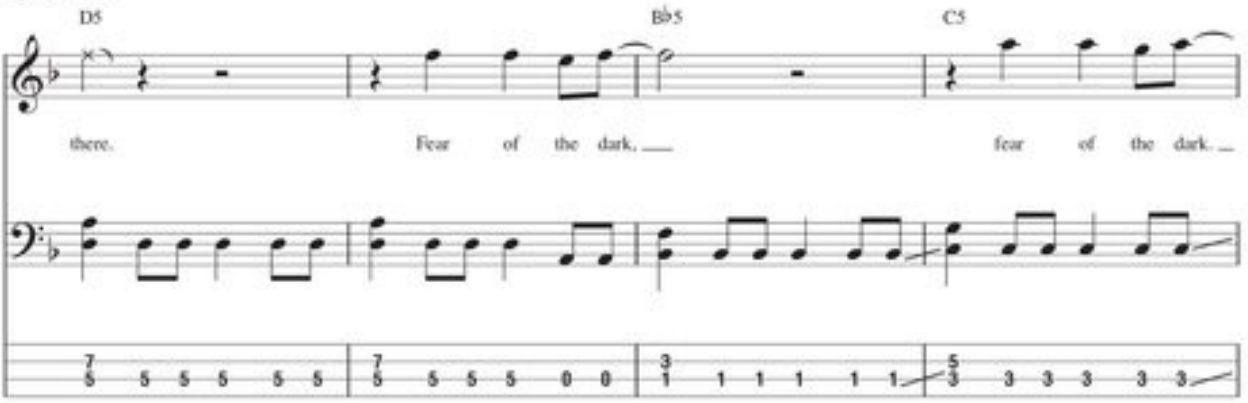
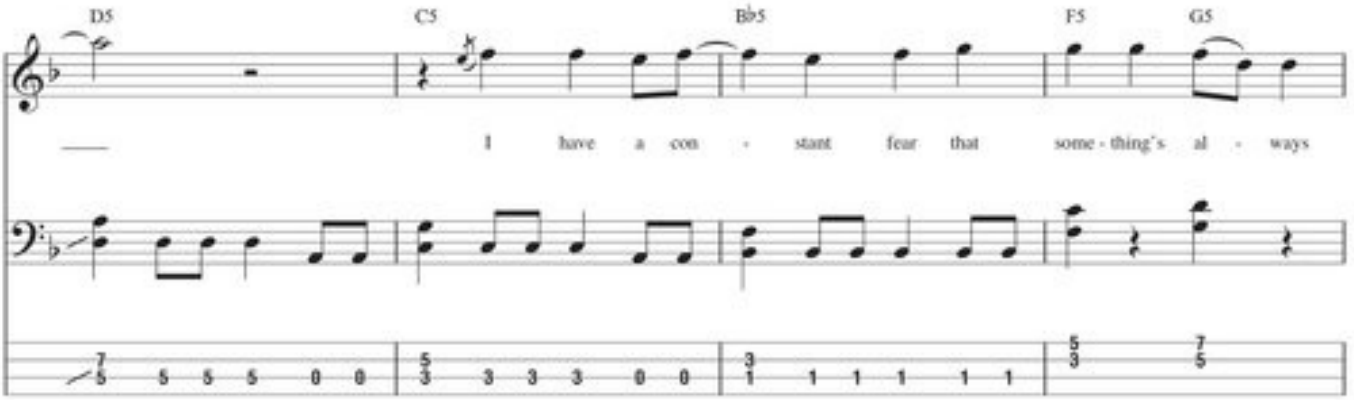
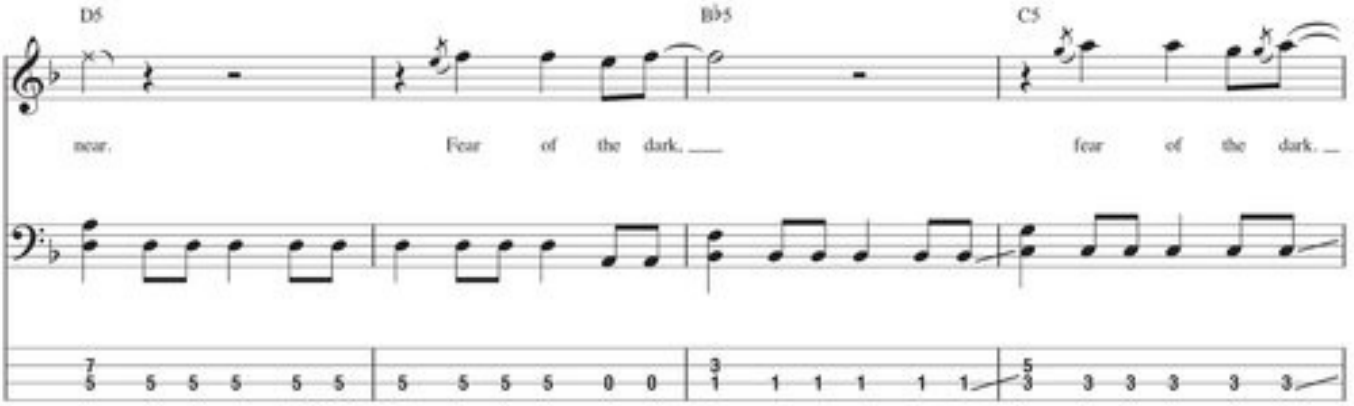
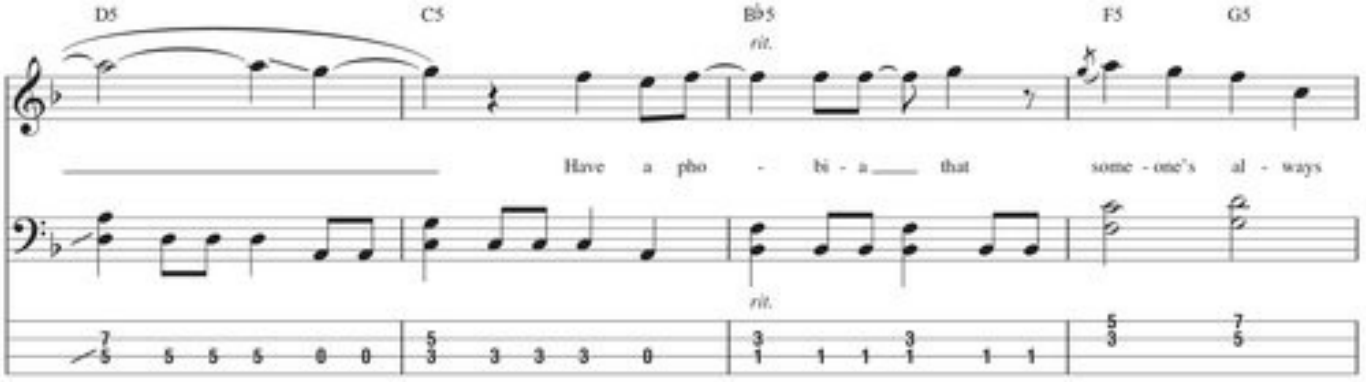
Half-time feel

G5
C5
D5
B♭5
C5
D5
F♯5
D5
E5
F♯5

D5
E5
F♯5
D5
B♭5
G5
A5
D5
Bridge
D5
Fear of the dark.

Bb5
Fear of the dark.
G5
A5
D5
Fear of the dark.
Fear of the dark.
1.
2.
D5
End half-time feel

Interlude

Bass: w/ Bass Fig. 3

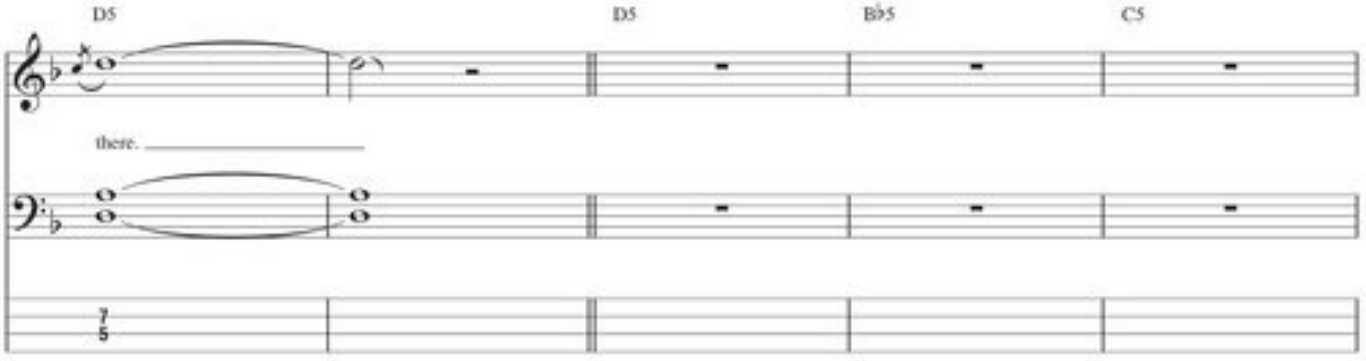


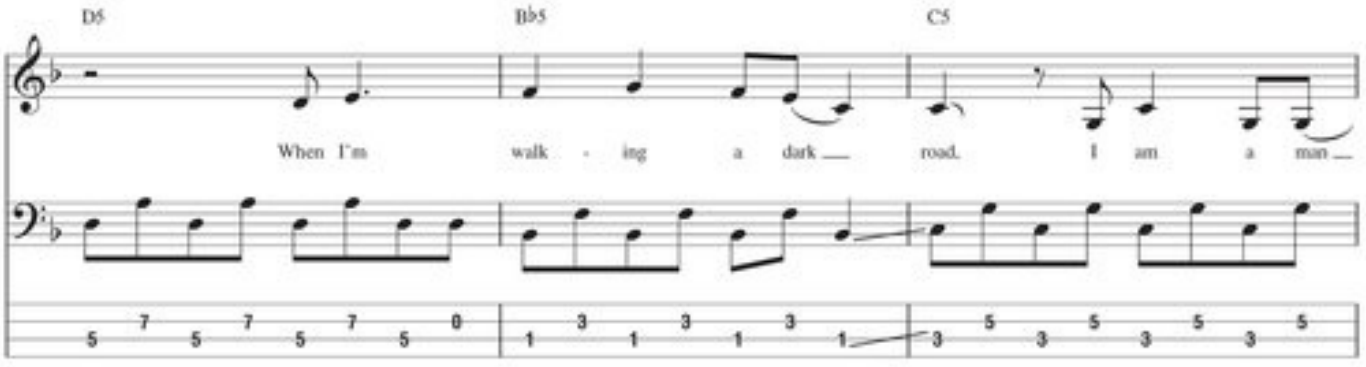
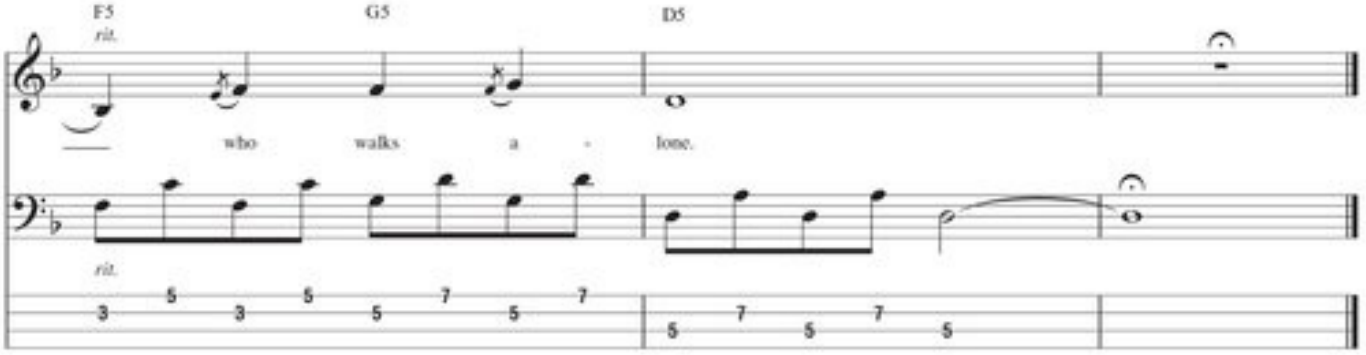
4. Watch -

Coda

Interlude

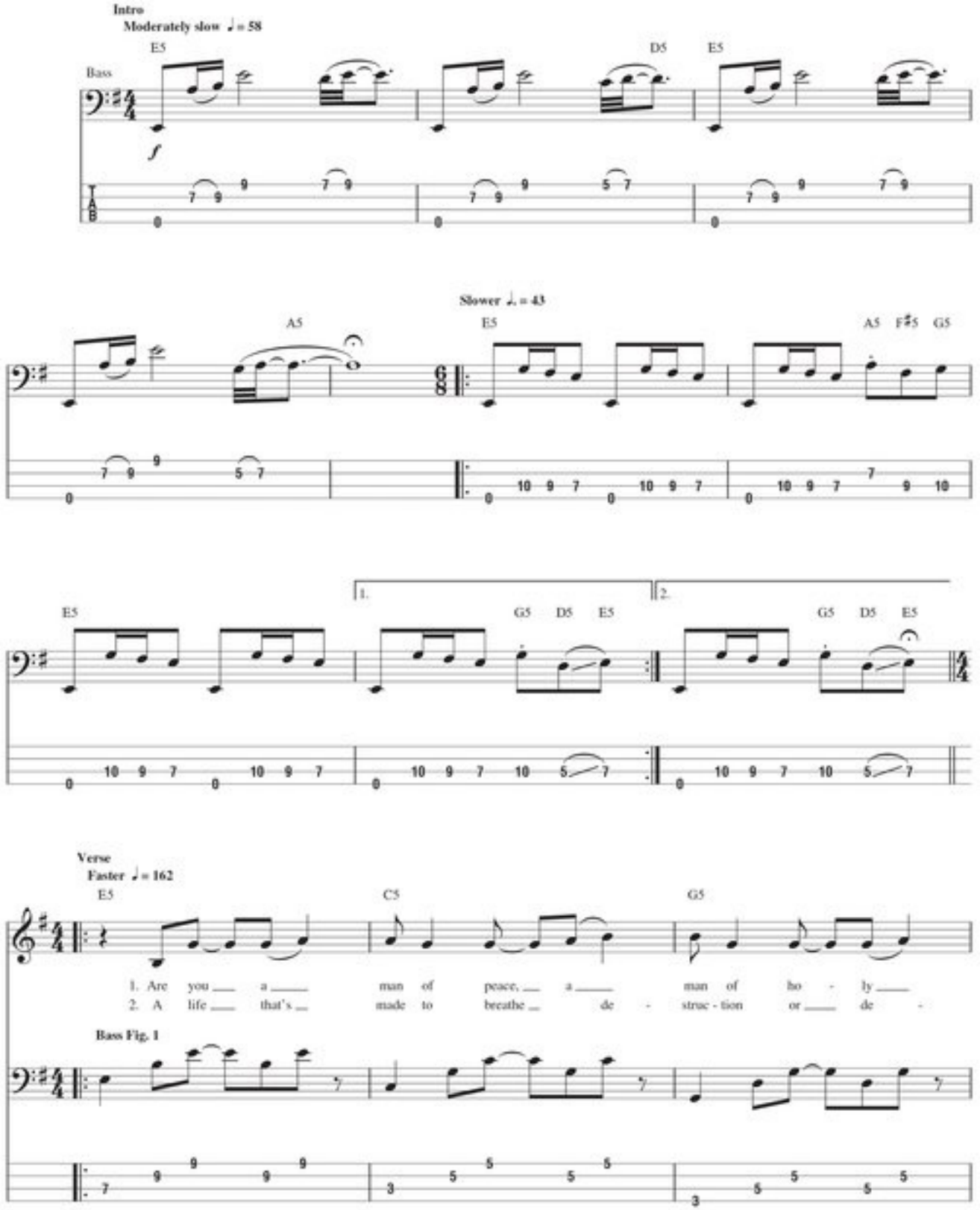
Faster ♩ = 144

Bass: w/ Bass Fig. 1



Outro

from *A Matter of Life and Death*

For the Greater Good of God

Words and Music by Steven Harris

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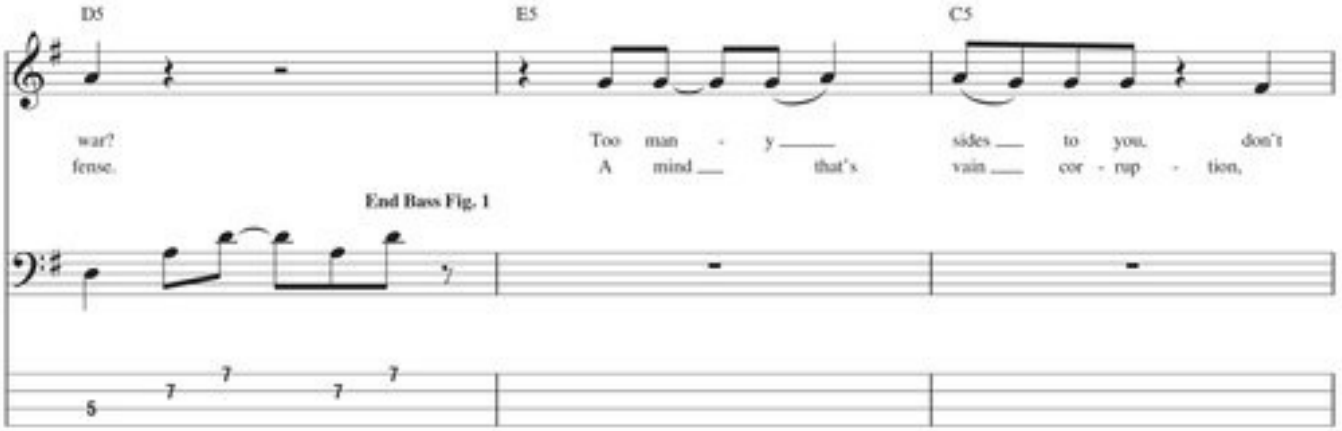
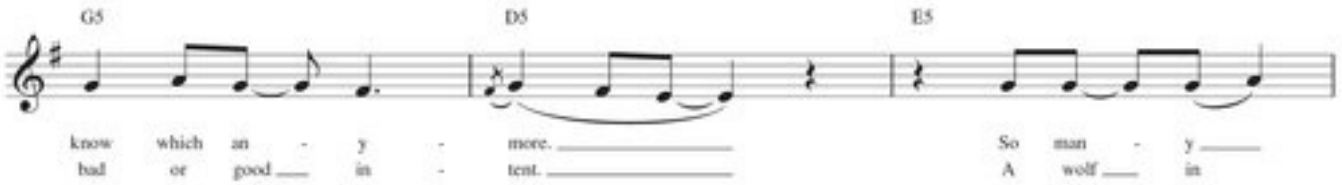
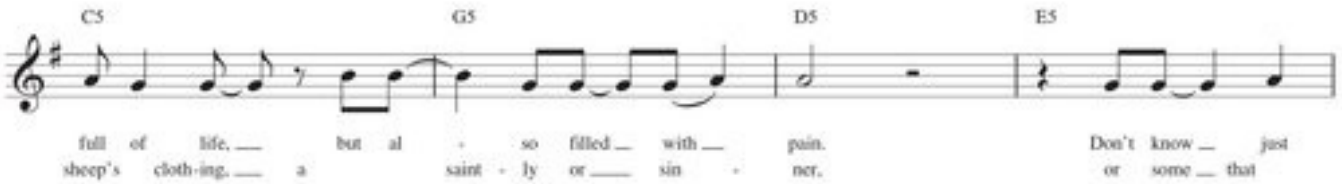
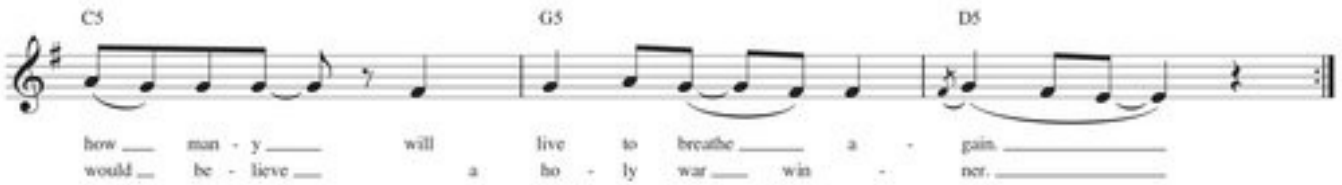
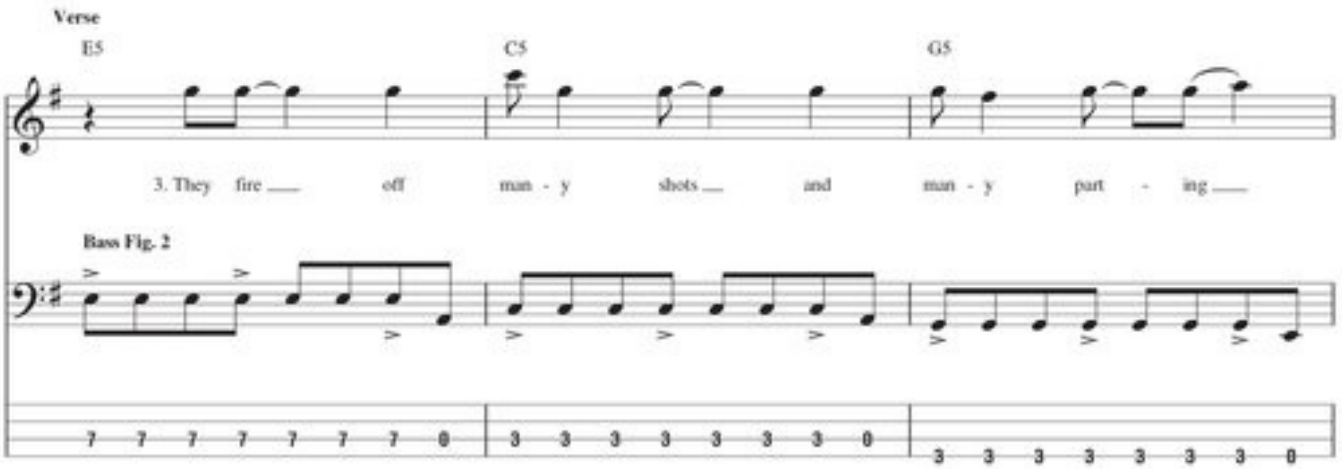
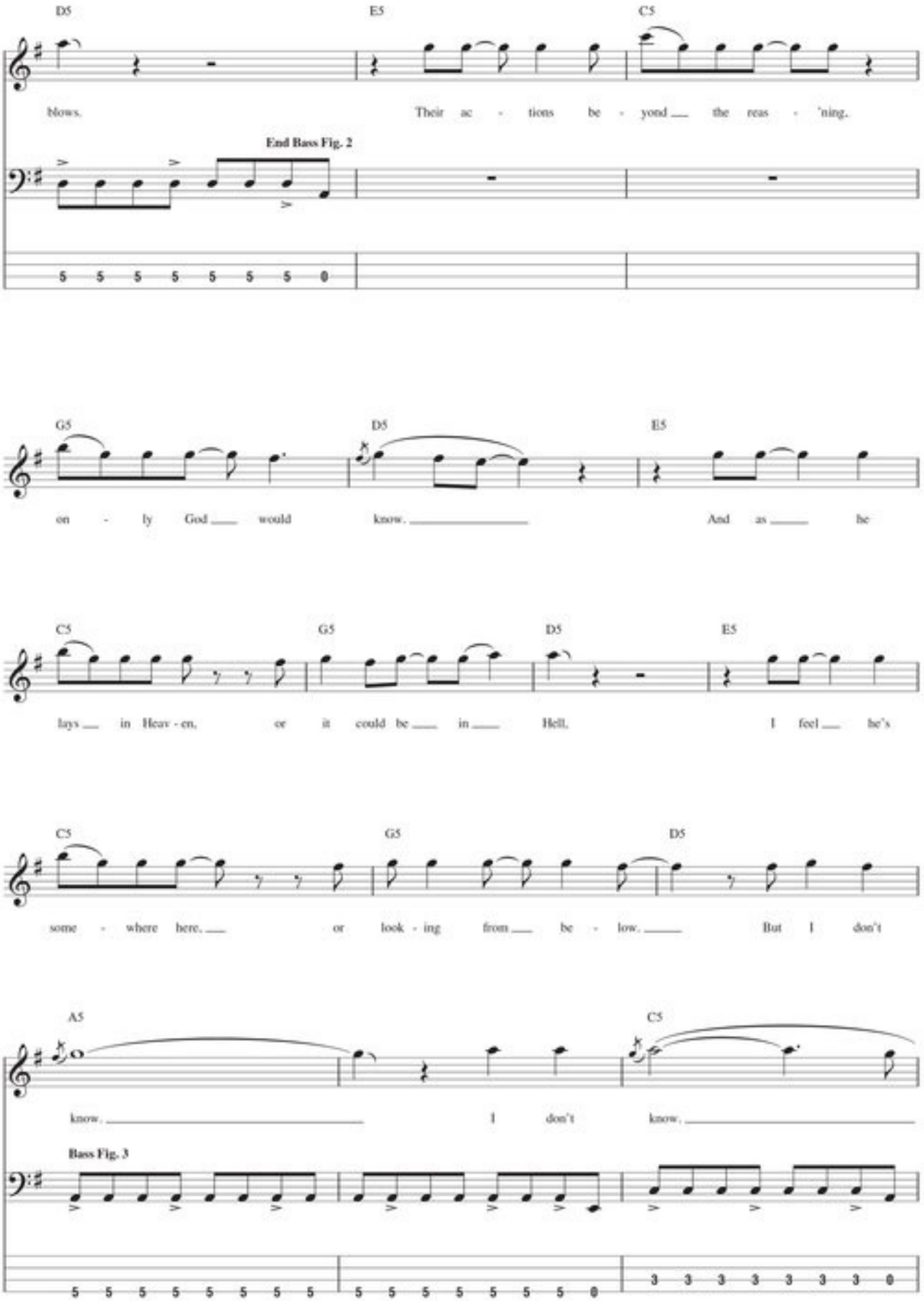
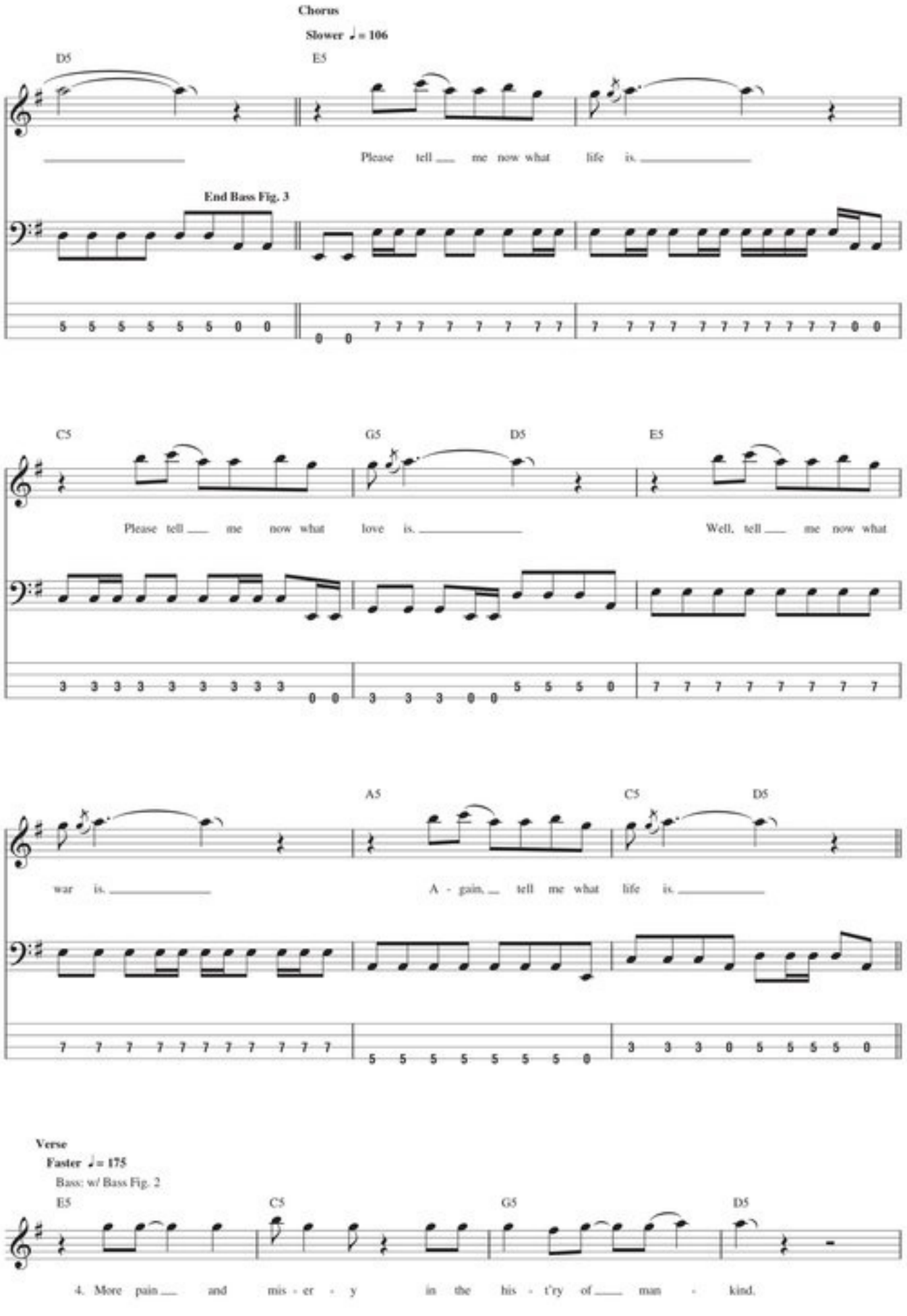
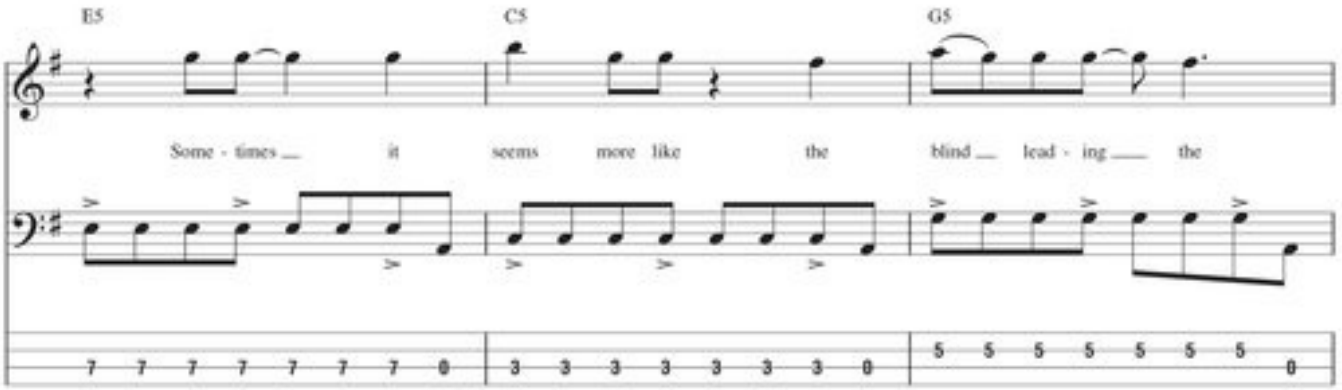
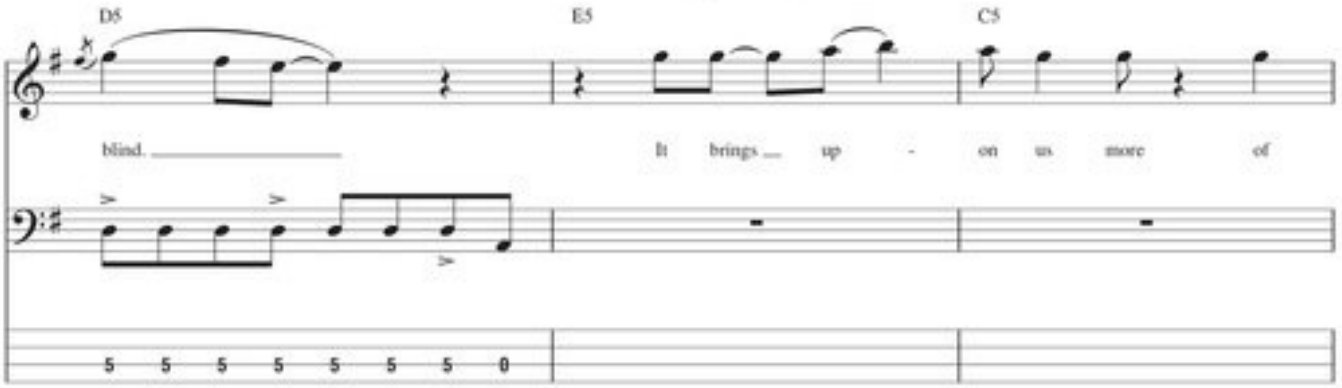
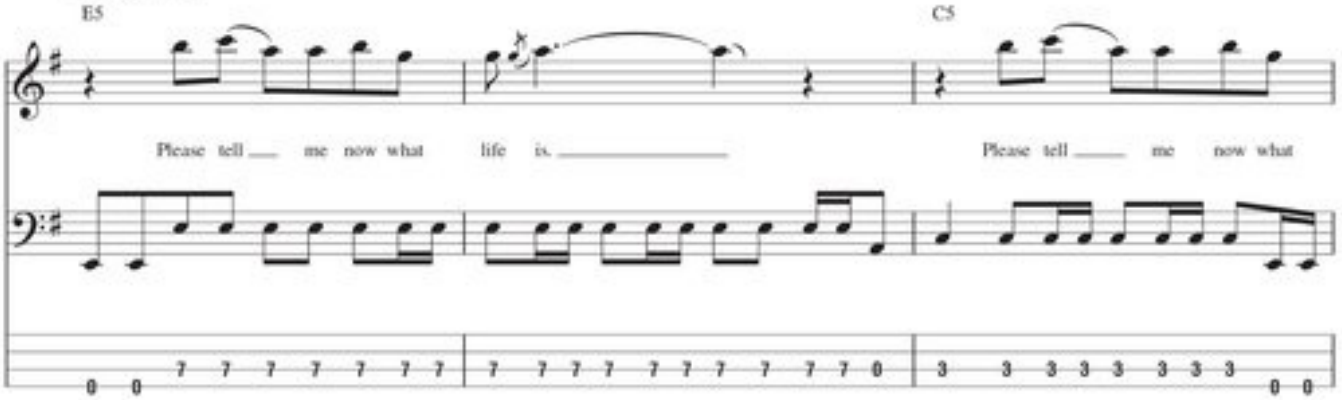
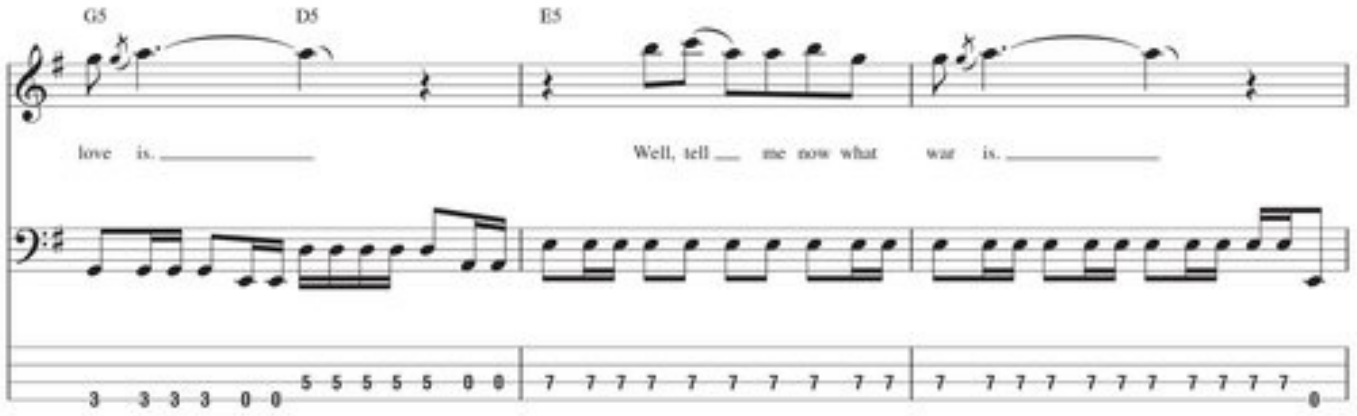
Bass: w/ Bass Fig. 1 (3 times)

Bass: w/ Bass Fig. 2 (3 times)

Chorus
Slower ♩= 106
D5
E5
Please tell me now what life is.
End Bass Fig. 3
C5
G5
D5
E5
Please tell me now what love is.
Well, tell me now what
A5
C5
D5
war is.
A - gain, tell me what life is.
Verse
Faster ♩= 175
Bass: w/ Bass Fig. 2
E5
C5
G5
D5
4. More pain and mis - er - y in the his - t'ry of man - kind.



Bass: w/ Bass Fig. 2 (2 times)

Chorus

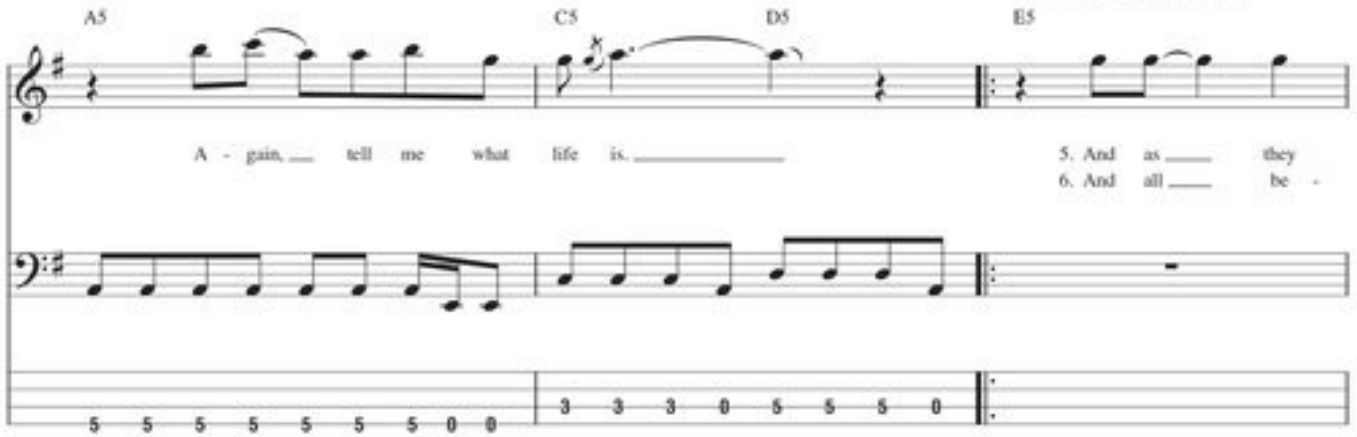
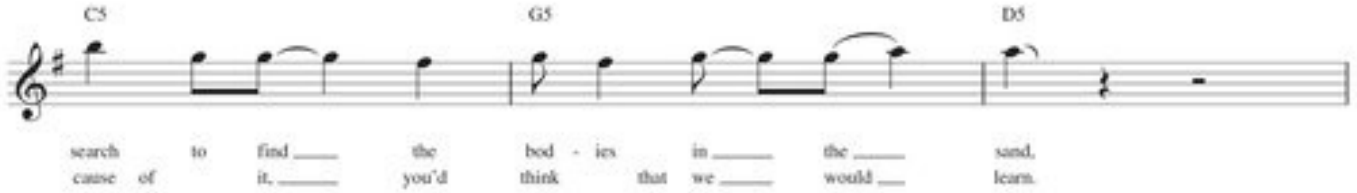
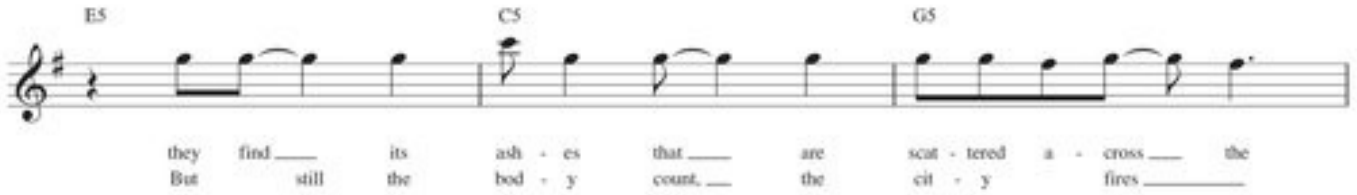
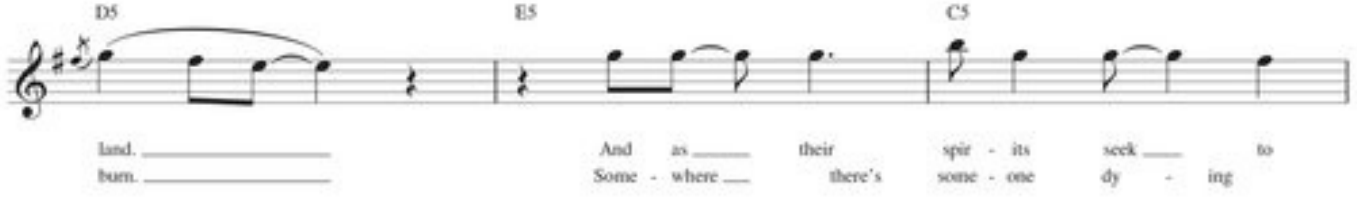
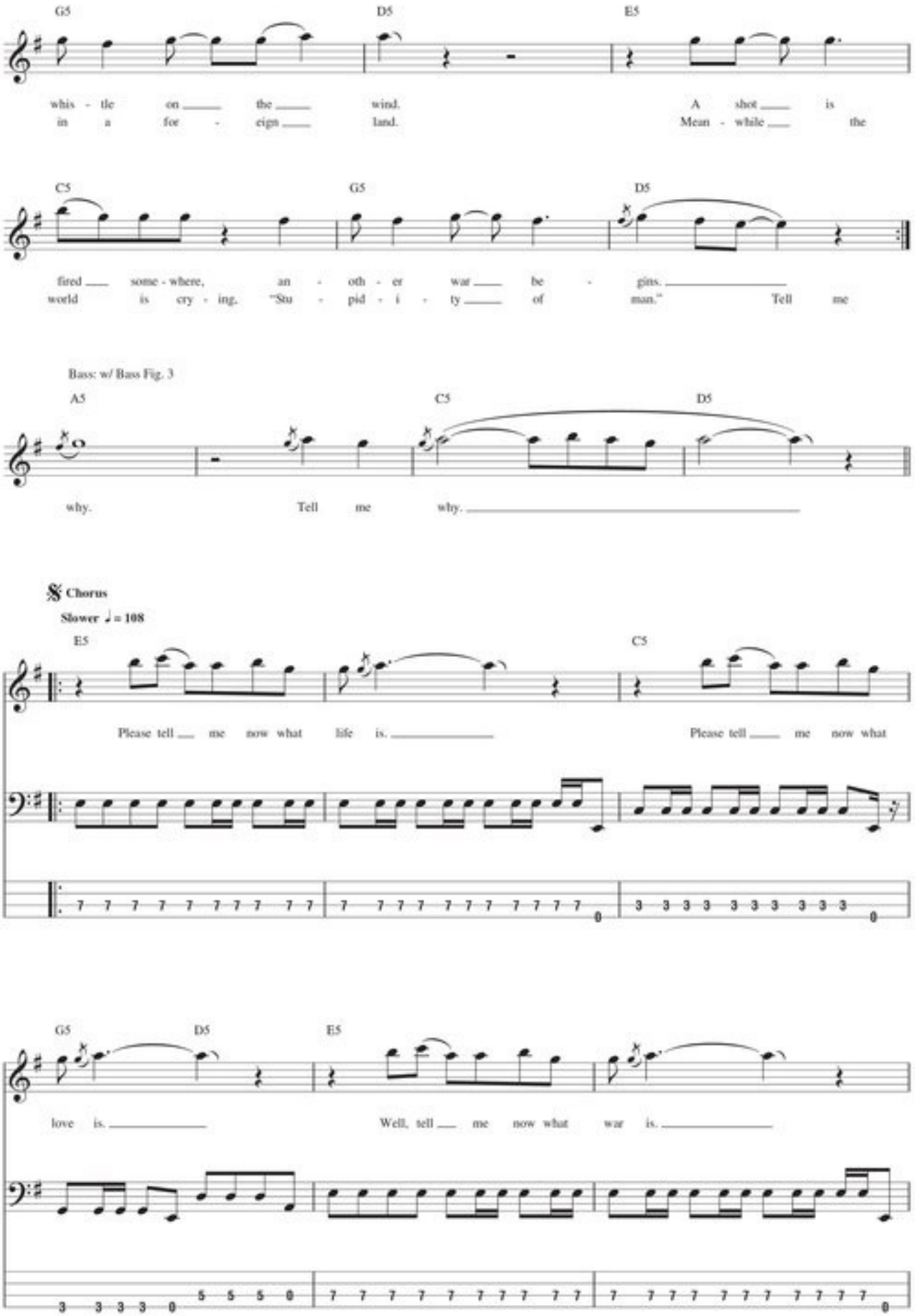
Slower ♩ = 108

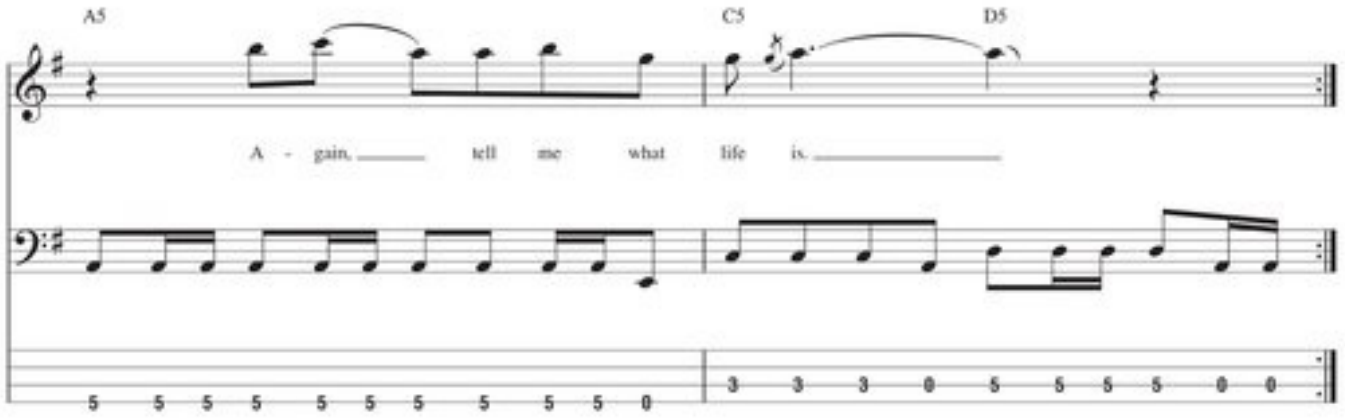
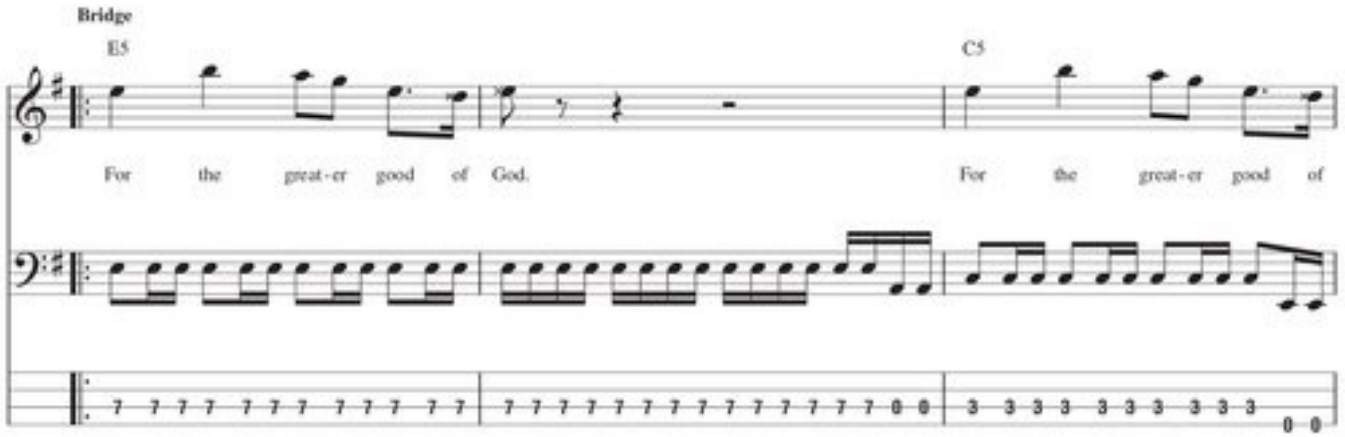
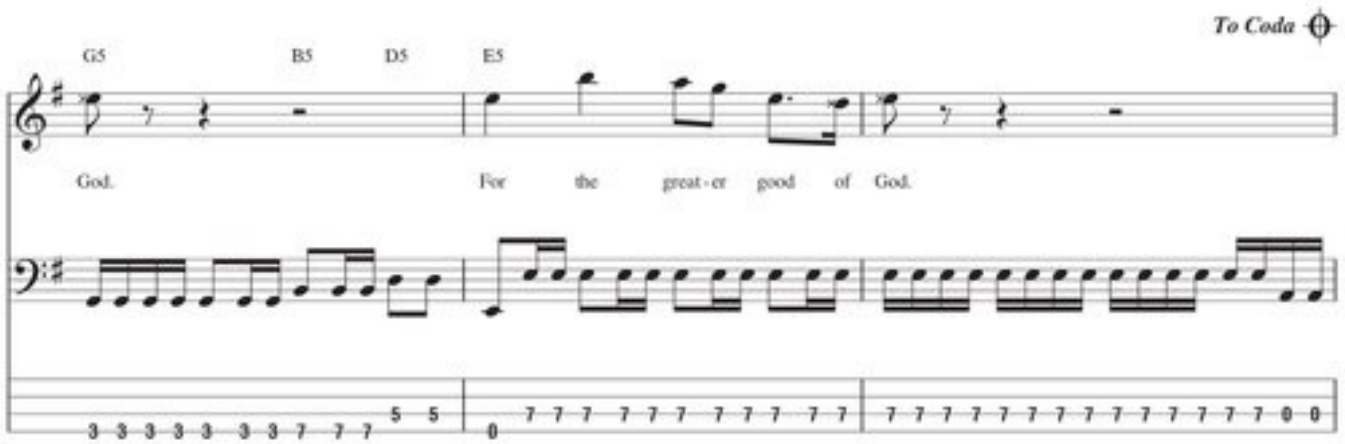


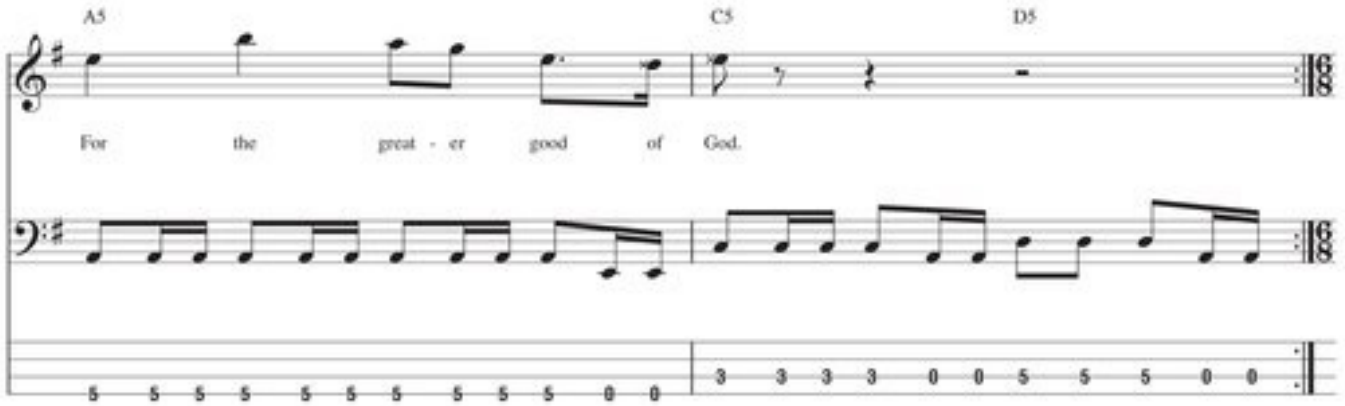
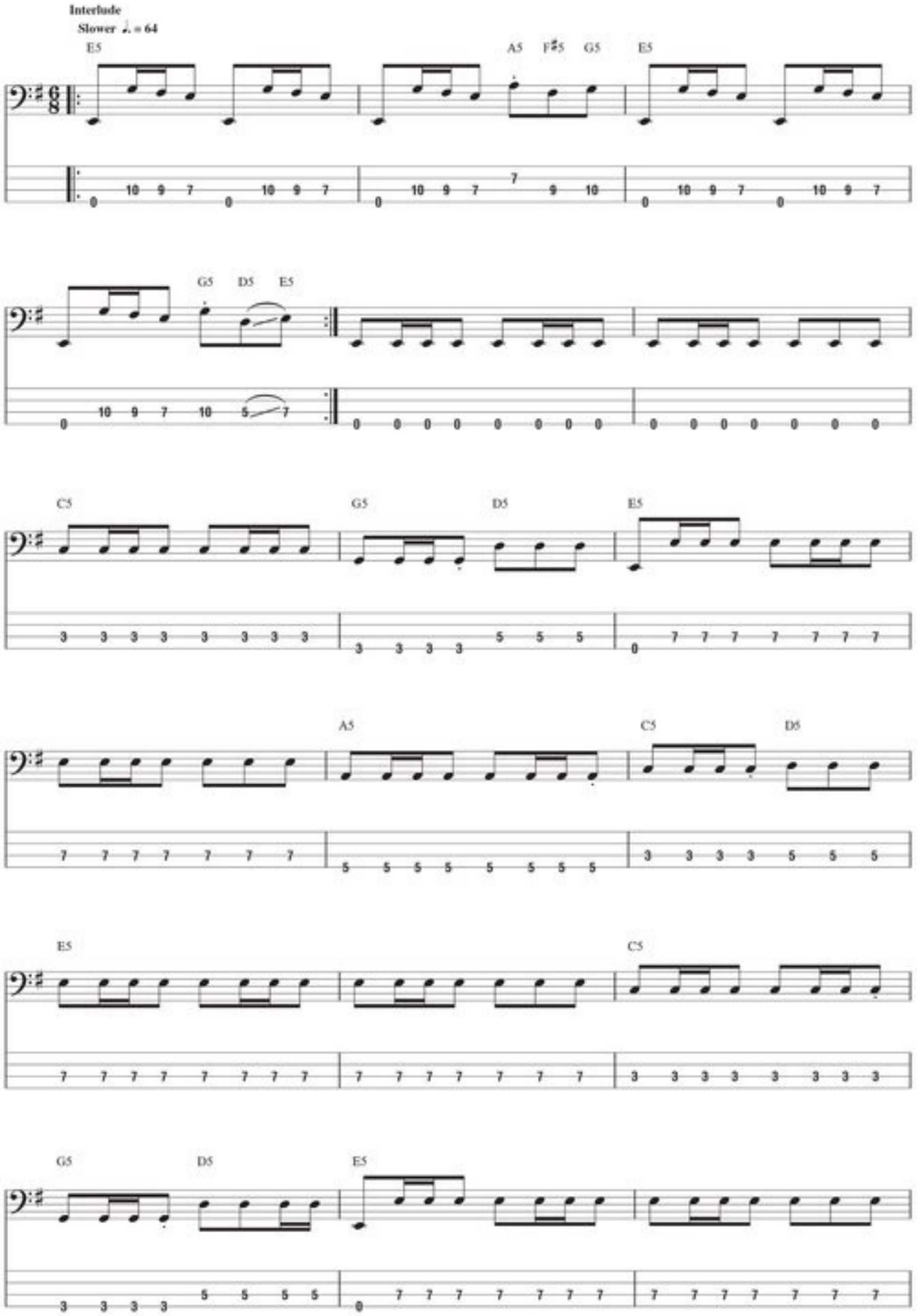
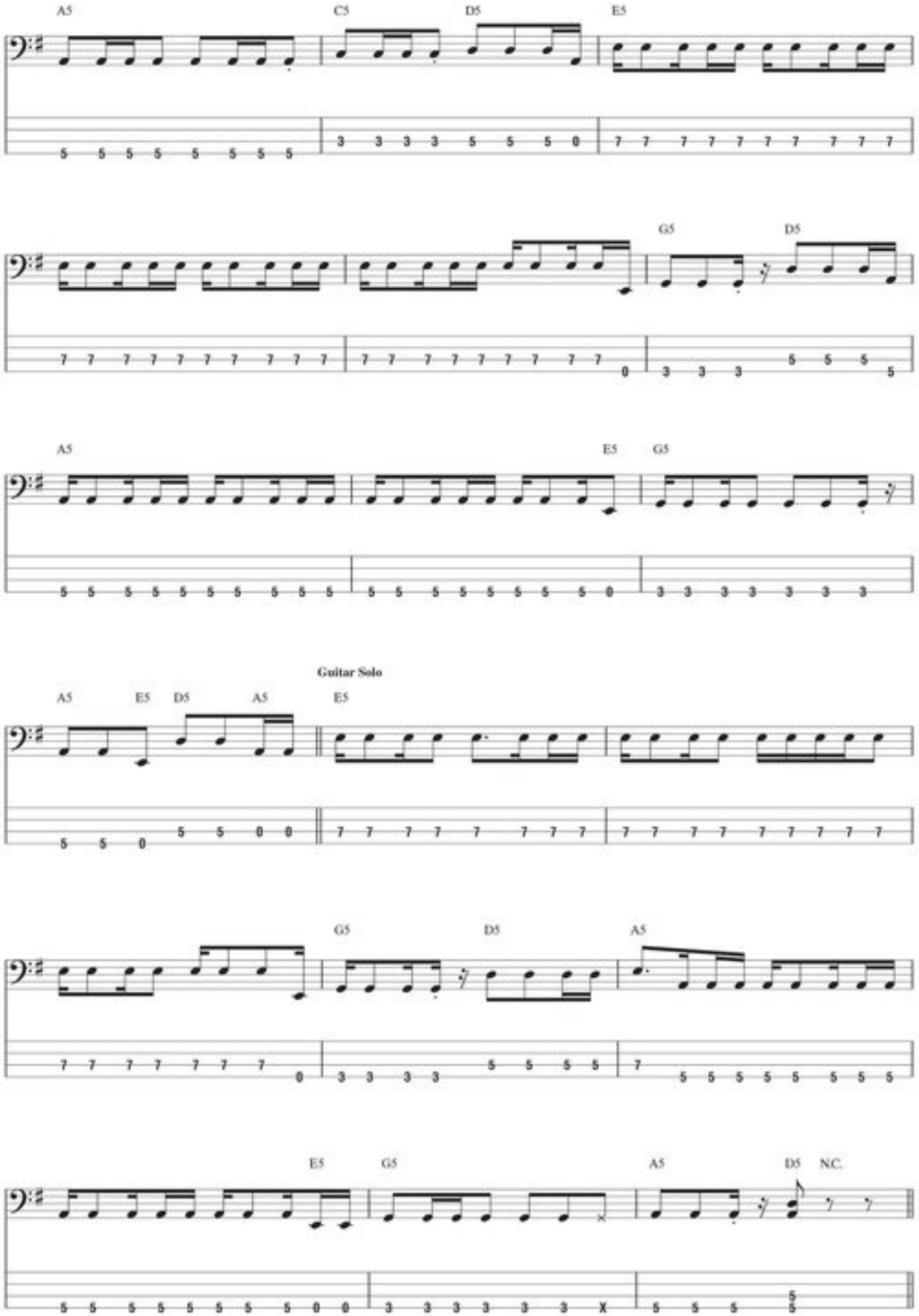
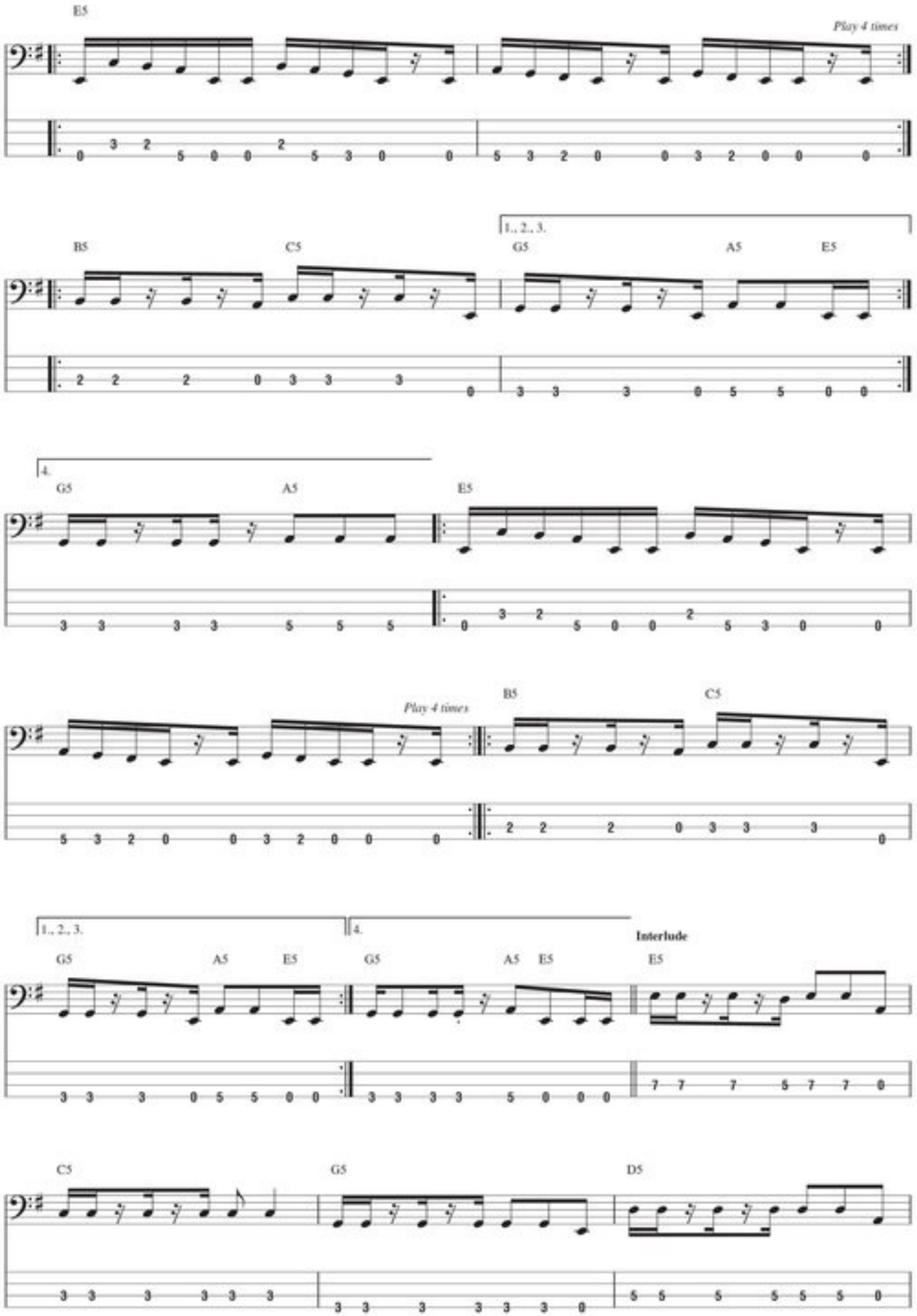
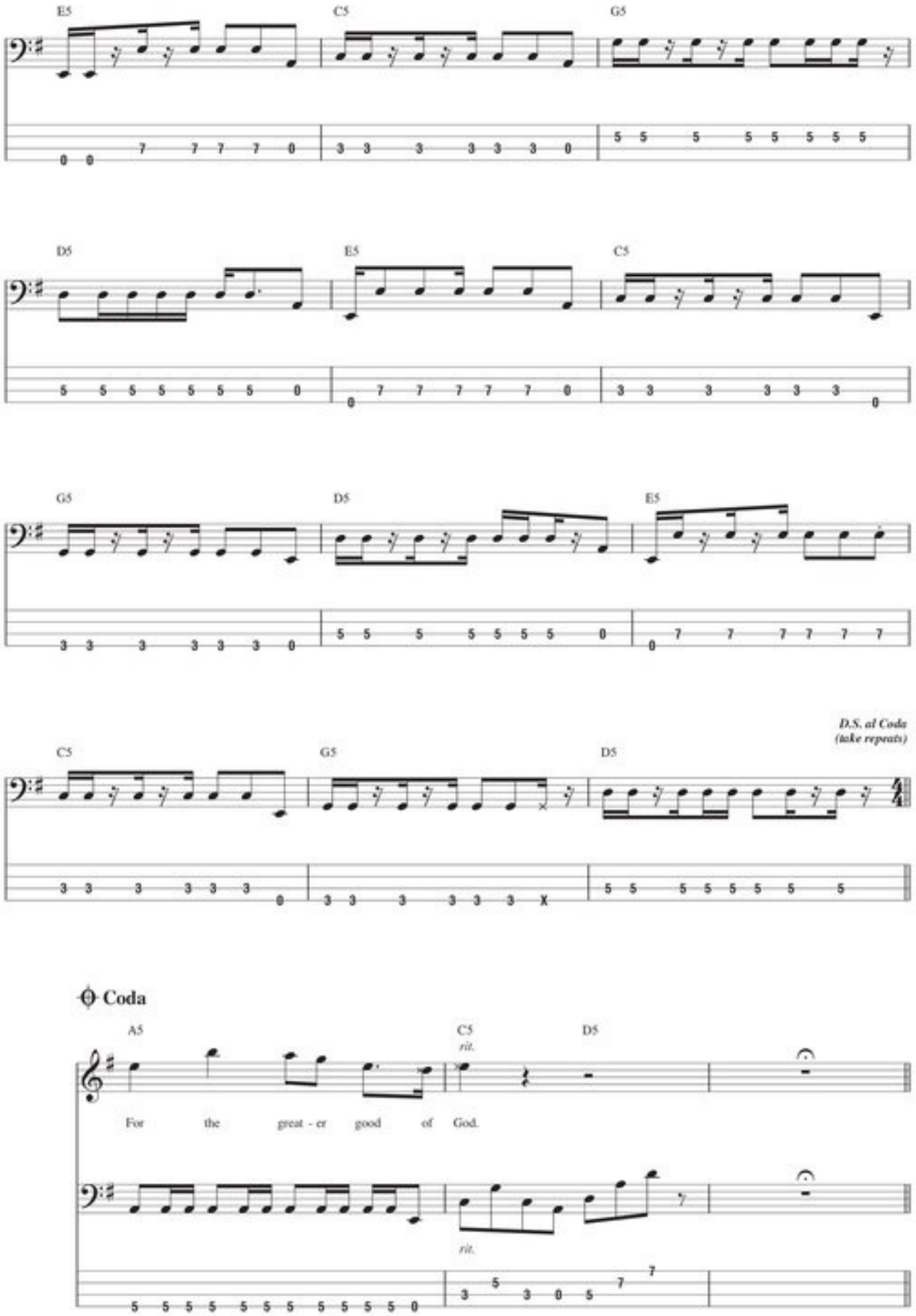
Verse

Faster ♩ = 176

Bass: w/ Bass Fig. 2 (4 times)

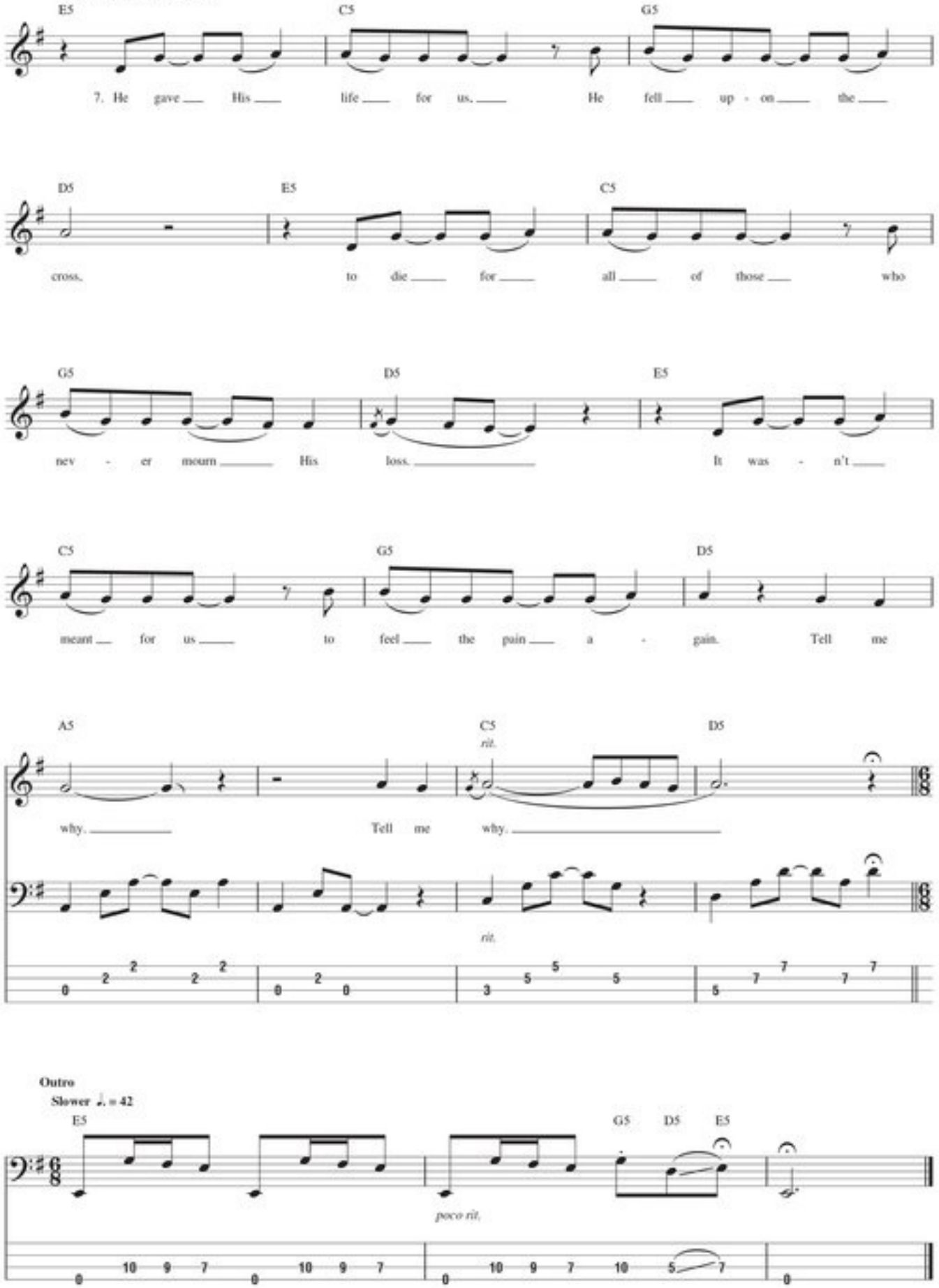


G5
D5
E5
whis - tle on the wind.
A shot is
in a for - eign land.
Mean - while the
C5
G5
D5
fired some - where, an - oth - er war be - gins.
world is cry - ing, "Stu - pid - i - ty of man." Tell me
Bass: w/ Bass Fig. 3
A5
C5
D5
why. Tell me why.
Chorus
Slower ♩= 108
E5
C5
Please tell me now what life is.
Please tell me now what
G5
D5
E5
love is.
Well, tell me now what war is.

A5
C5
D5
A - gain, tell me what life is.

Bridge
E5
C5
For the great-er good of God.
For the great-er good of

To Coda
G5
B5
D5
E5
God.
For the great-er good of God.


A5
C5
D5
For the great - er good of God.

Interlude
Slower ♩. = 64
E5
A5
F♯5
G5
E5
G5
D5
E5
C5
G5
D5
E5
A5
C5
D5
E5
C5
G5
D5
E5

A5
C5
D5
E5
G5
D5
A5
E5
G5
Guitar Solo
A5
E5
D5
A5
E5
G5
D5
A5
E5
G5
A5
D5
N.C.

E5
Play 4 times
B5
C5
1., 2., 3.
G5
A5
E5
4.
G5
A5
E5
Play 4 times
B5
C5
1., 2., 3.
4.
Interlude
G5
A5
E5
G5
A5
E5
E5
C5
G5
D5

E5
C5
G5
D5
E5
C5
G5
D5
E5
C5
G5
D5
D.S. al Coda
(take repeats)
Coda
A5
C5
D5
rit.
For the great - er good of God.
rit.

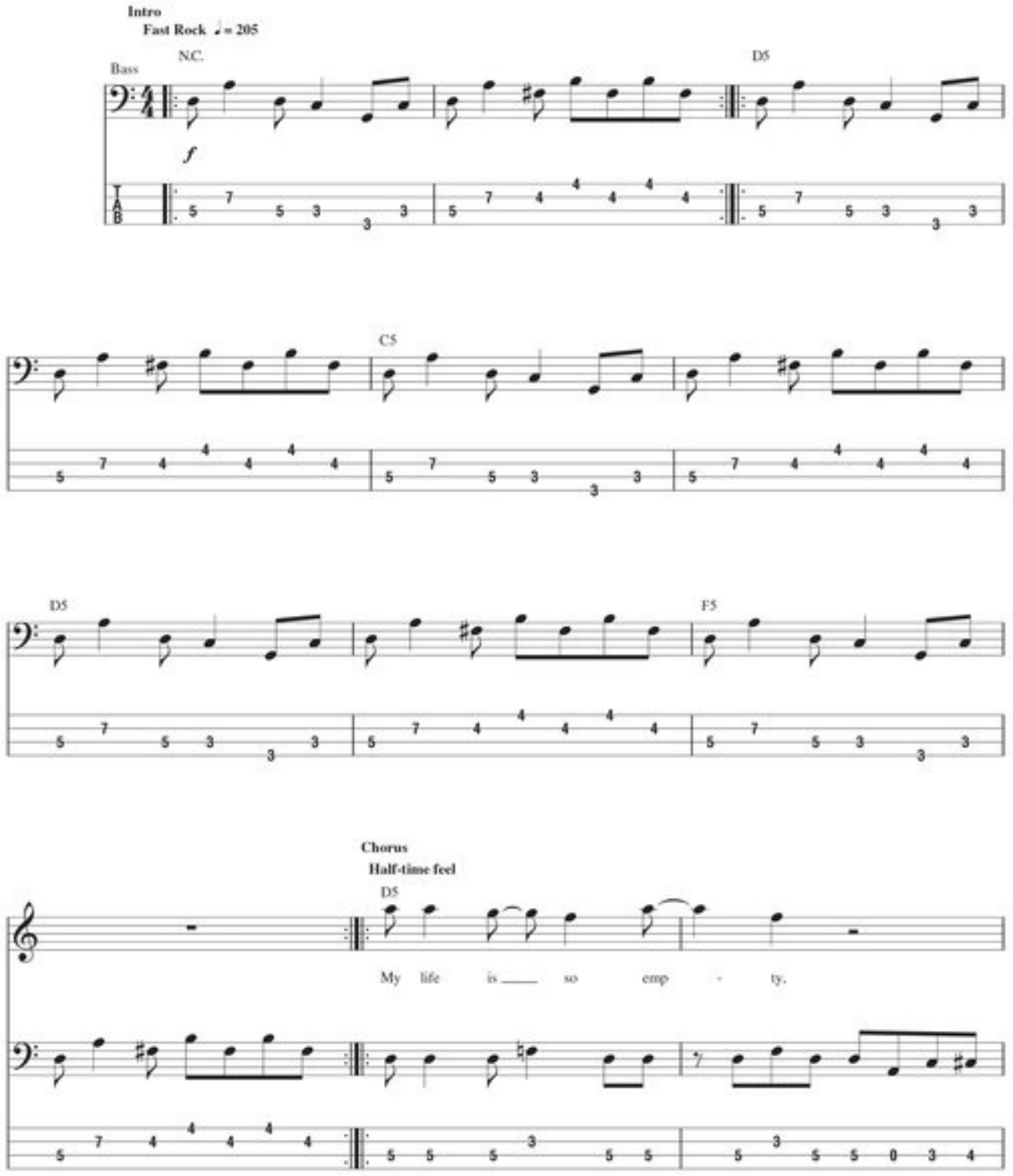
Verse

Faster ♩= 162

Bass: w/ Bass Fig. 1 (3 times)

E5 C5 G5
7. He gave His life for us. He fell up - on the
D5 E5 C5
cross. to die for all of those who
G5 D5 E5
nev - er mourn His loss. It was - n't
C5 G5 D5
meant for us to feel the pain a - gain. Tell me
A5 C5 D5
rit.
why. Tell me why.
rit.
0 2 2 2 0 2 0 3 5 5 5 5 7 7 7 7
Outro
Slower ♩. = 42
E5 G5 D5 E5
poco rit.
0 10 9 7 0 10 9 7 0 10 9 7 10 5 7 0

from *Killers*

I n n o c e n t E x i l e

Words and Music by Steven Harris

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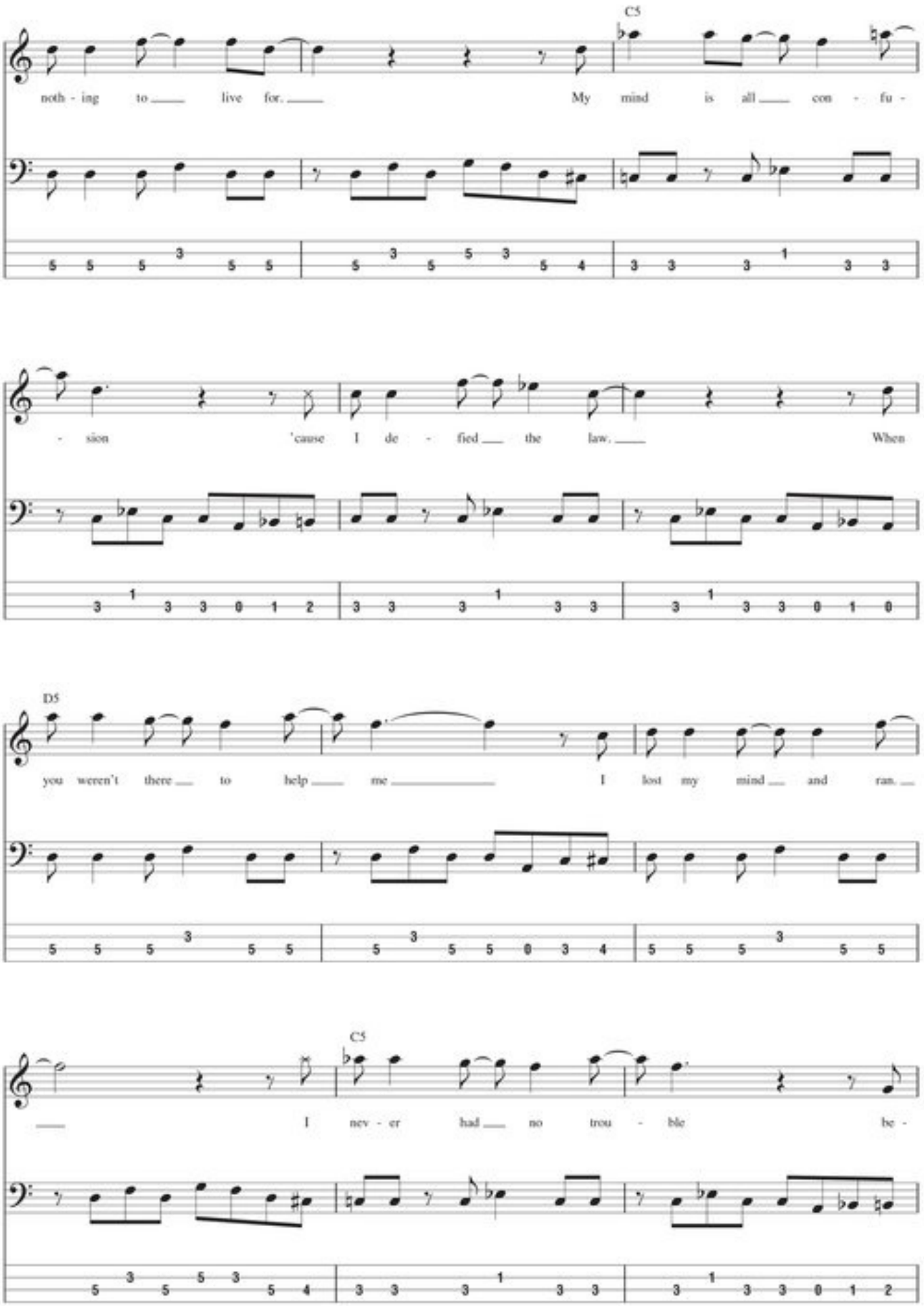
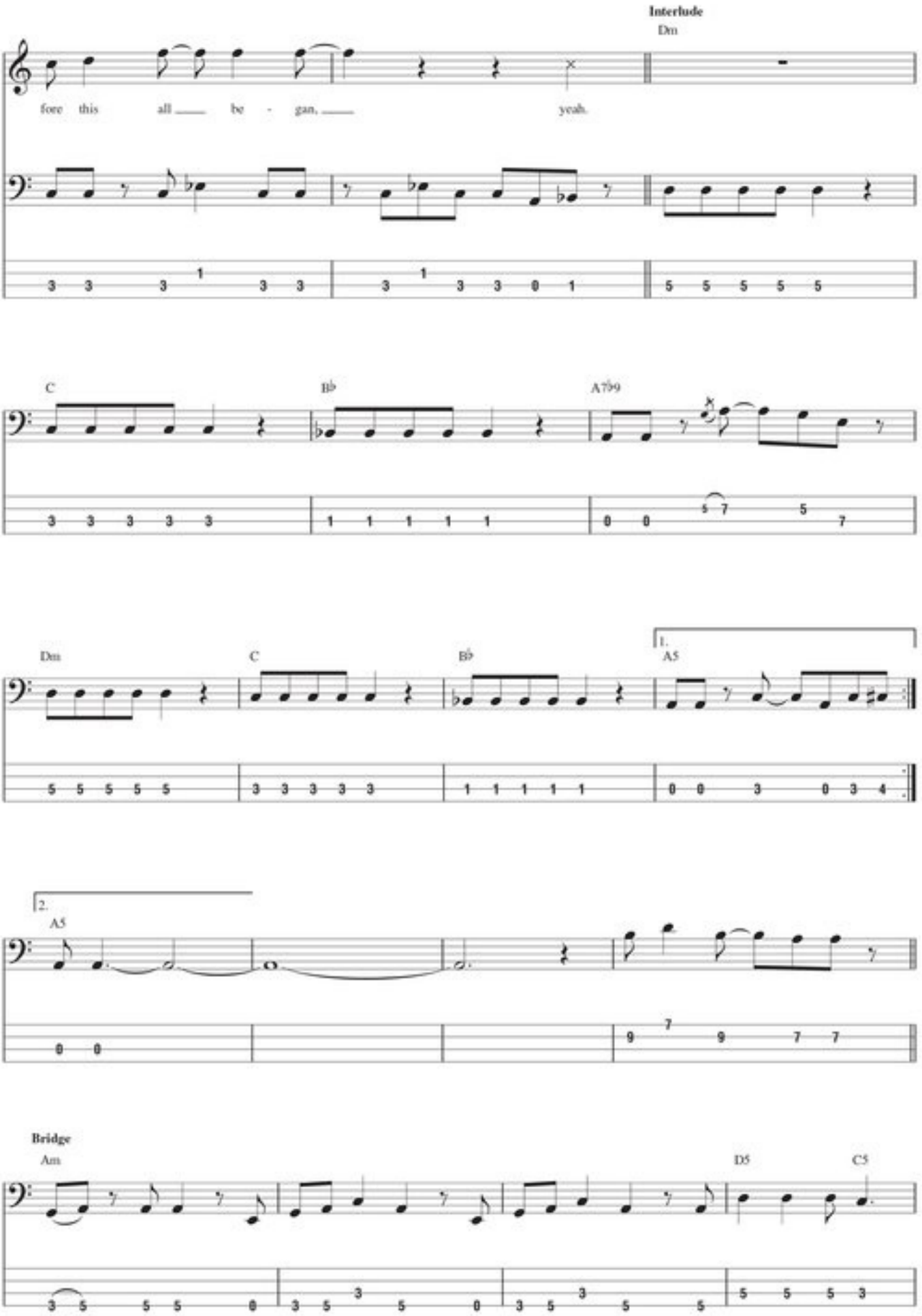
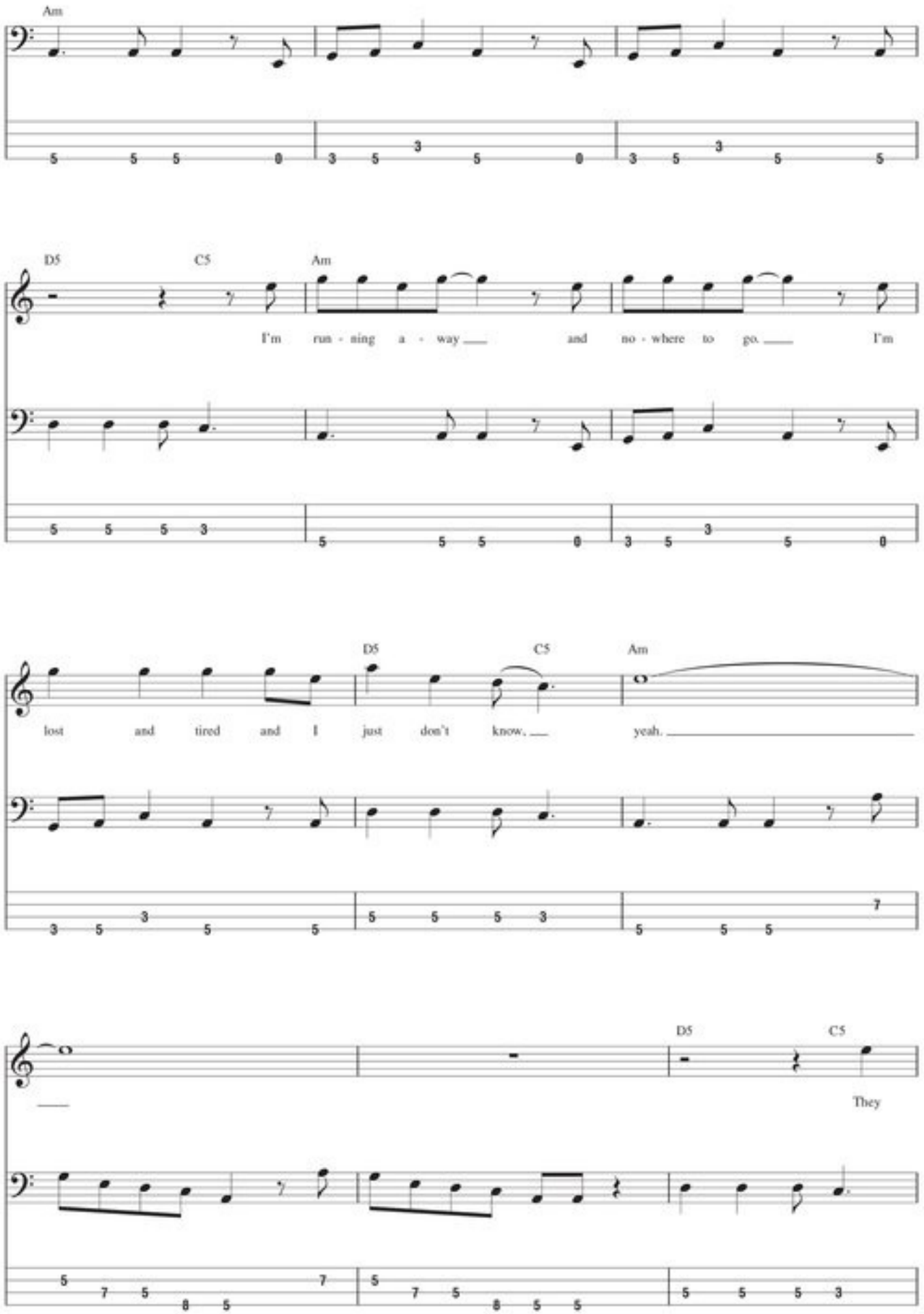
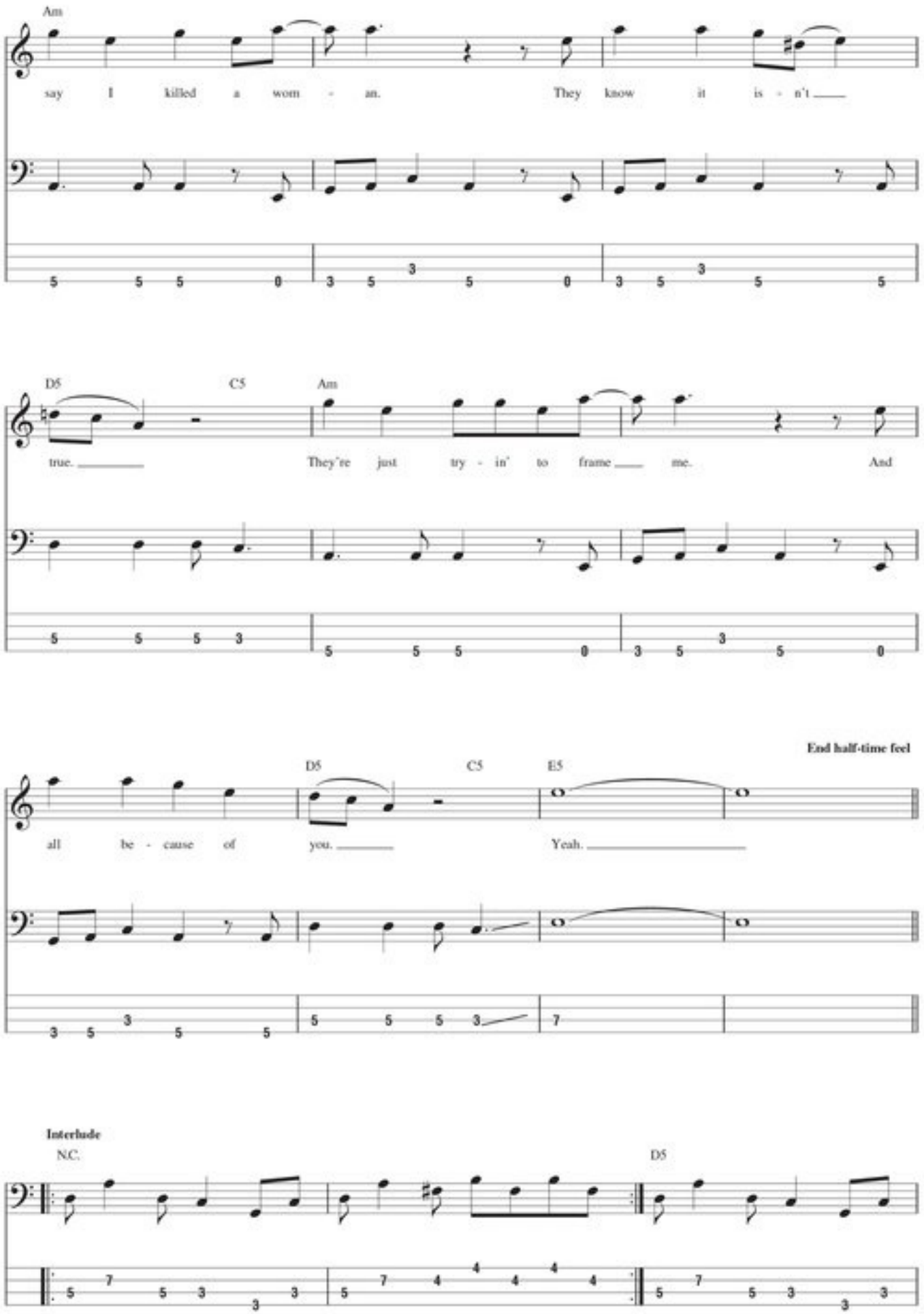
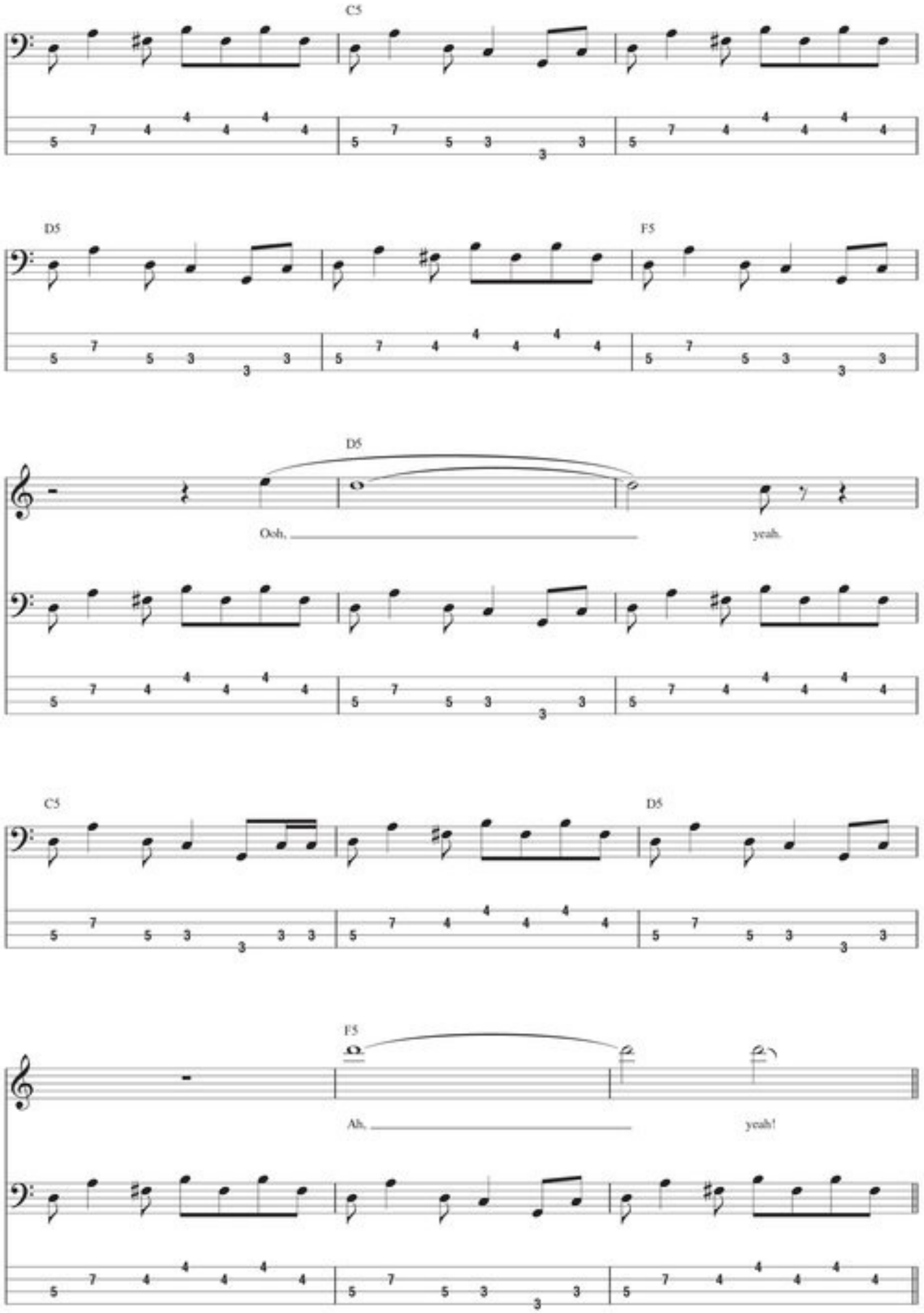
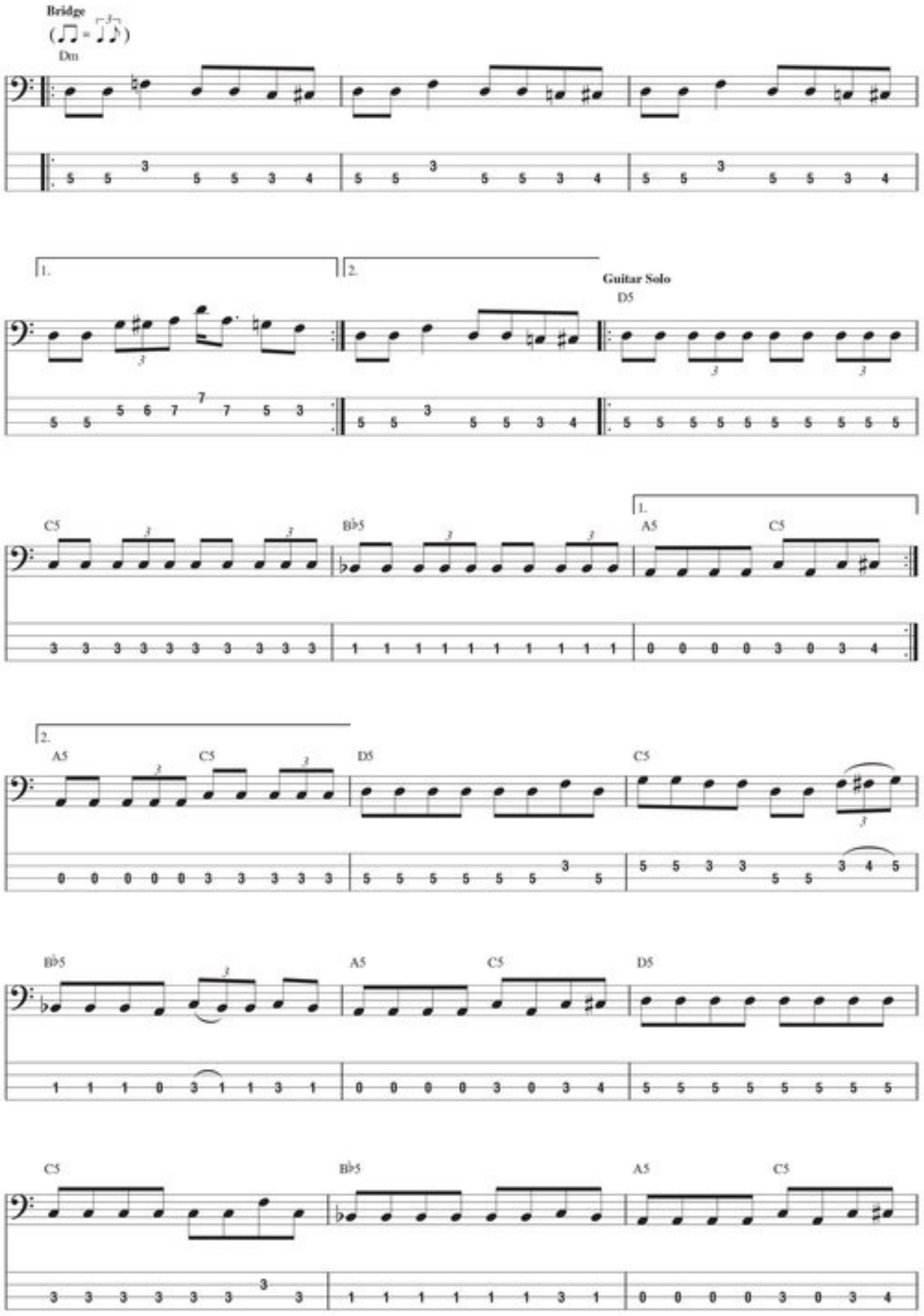
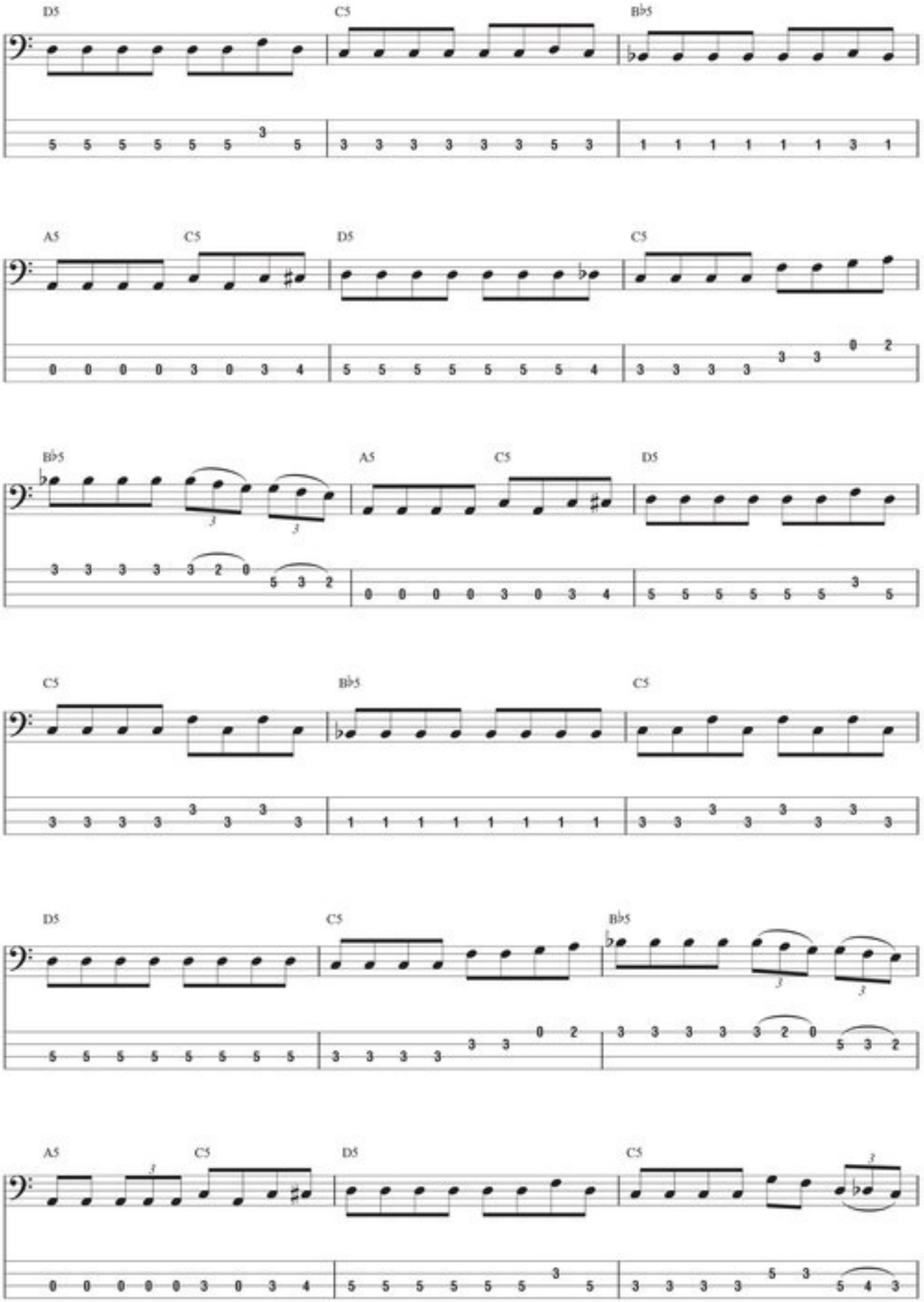
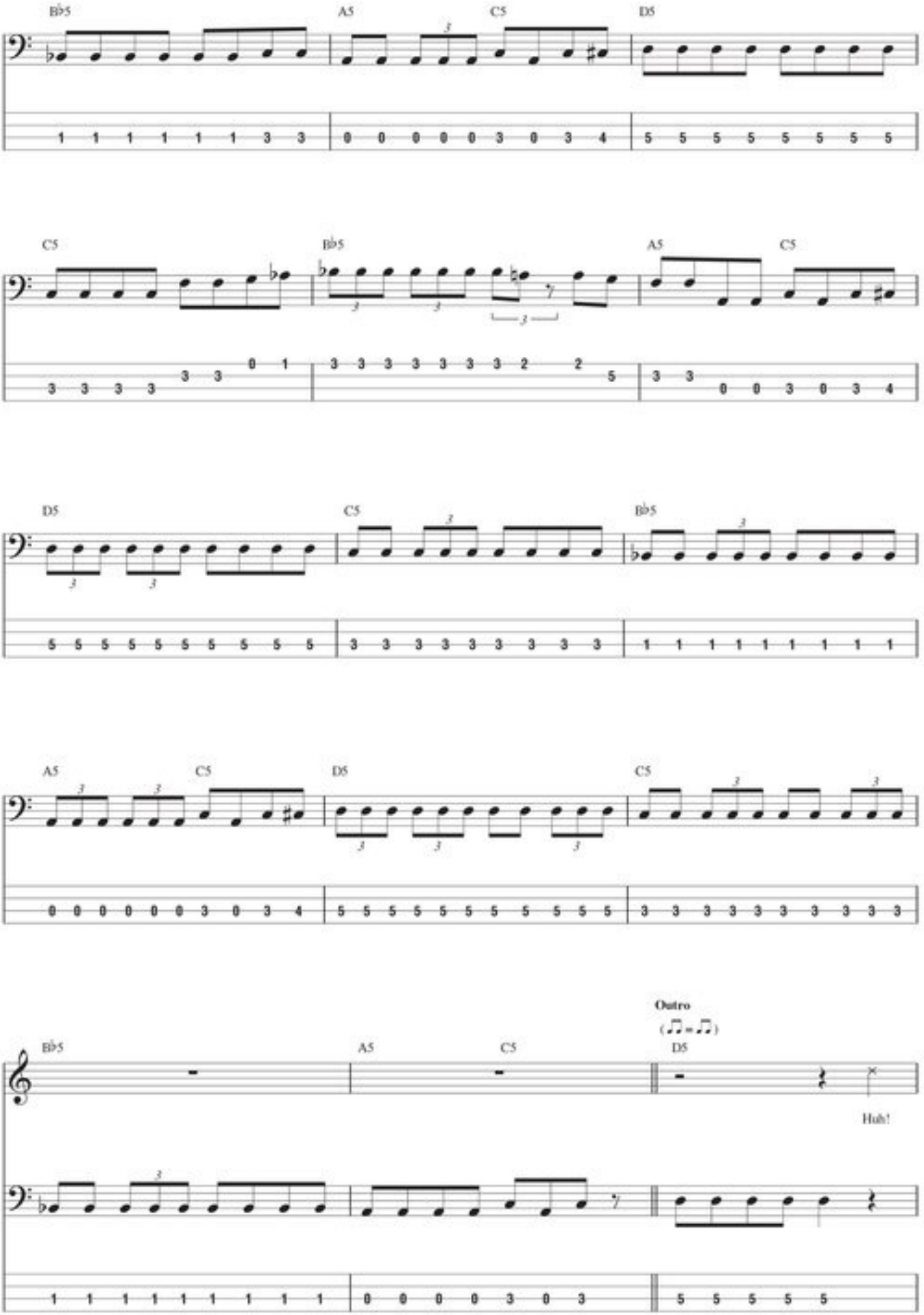
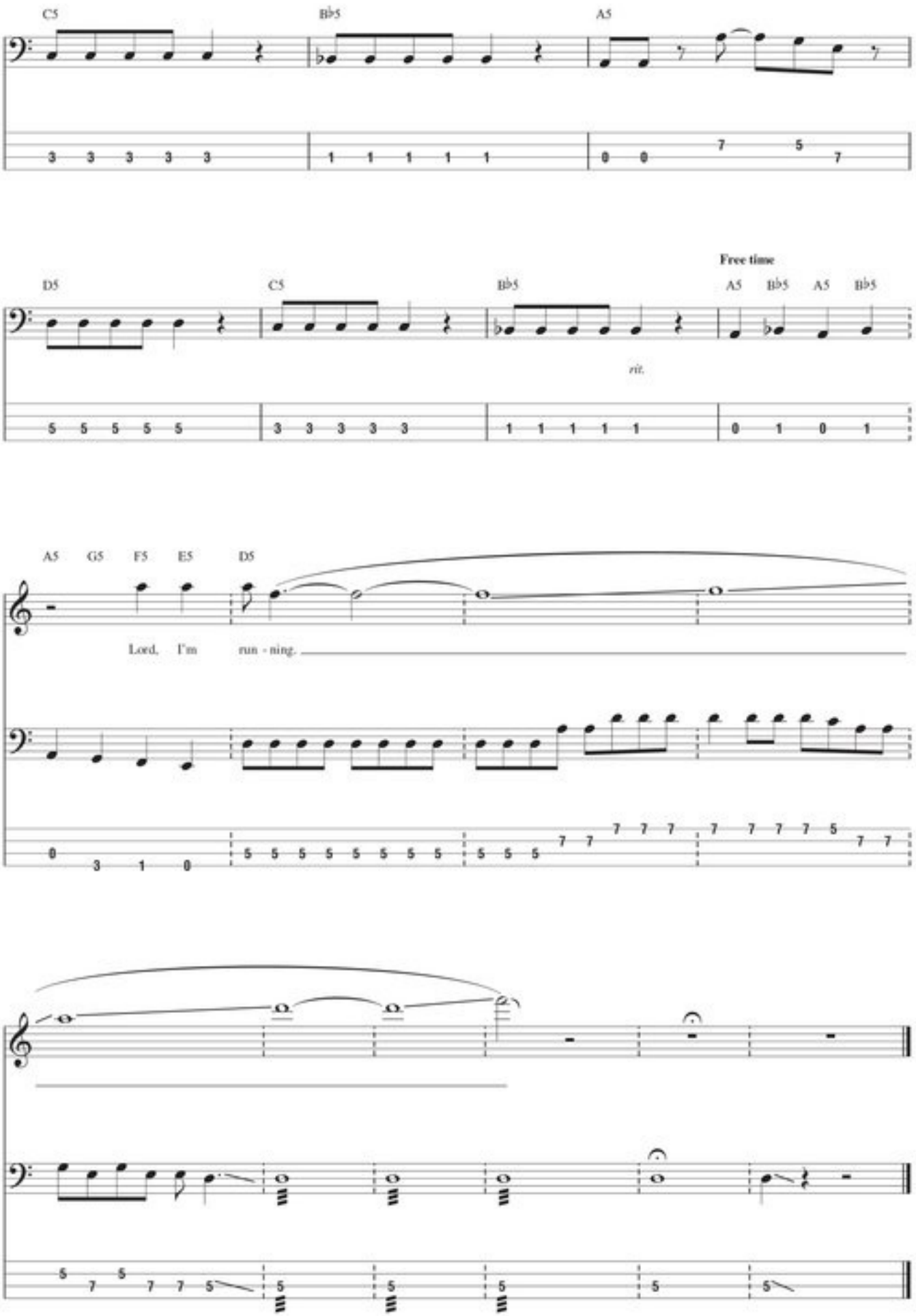
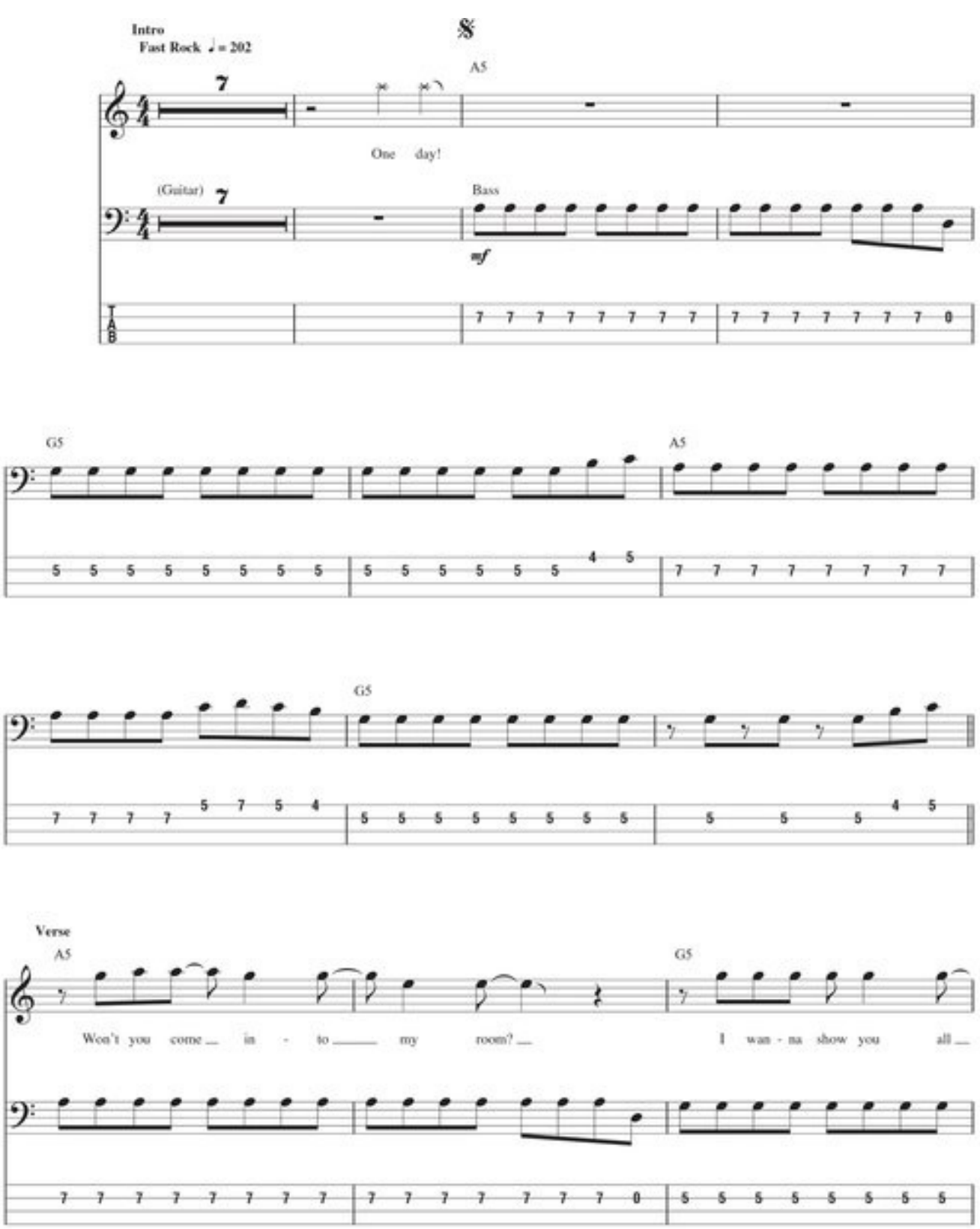

C5
noth - ing to live for. My mind is all con - fu -
- sion 'cause I de - fied the law. When
D5
you weren't there to help me I lost my mind and ran.
C5
I nev - er had no trou - ble be -

Interlude
Dm
fore this all be - gan, yeah.
C
B♭
A7♭9
Dm
C
B♭
1.
A5
2.
A5
Bridge
Am
D5
C5

Am
D5
C5
Am
I'm run - ning a - way ___ and no - where to go. ___ I'm
D5
C5
Am
lost and tired and I just don't know. ___ yeah. ___
D5
C5
They

Am
say I killed a wom - an. They know it is - n't
D5 C5 Am
true. They're just try - in' to frame me. And
End half-time feel
D5 C5 E5
all be - cause of you. Yeah.
Interlude
N.C. D5

C5
D5
F5
D5
Ooh,
yeah.
C5
D5
F5
Ah,
yeah!

Bridge
Dm
1.
2.
Guitar Solo
D5
C5
B♭5
A5
C5
2.
A5
C5
D5
C5
B♭5
A5
C5
D5
C5
B♭5
A5
C5


D5
C5
B♭5
A5
C5
D5
C5
B♭5
A5
C5
D5
C5
B♭5
C5
D5
C5
B♭5
A5
C5
D5
C5

B♭5
A5
C5
D5
C5
B♭5
A5
C5
D5
C5
B♭5
A5
C5
D5
C5
Outro
(♫=♫)
B♭5
A5
C5
D5
Huh!

C5
B♭5
A5
D5
C5
B♭5
Free time
A5
B♭5
A5
B♭5
rit.
A5
G5
F5
E5
D5
Lord, I'm run - ning.

from *Iron Maiden*

I r o n M a i d e n

Words and Music by Steven Harris

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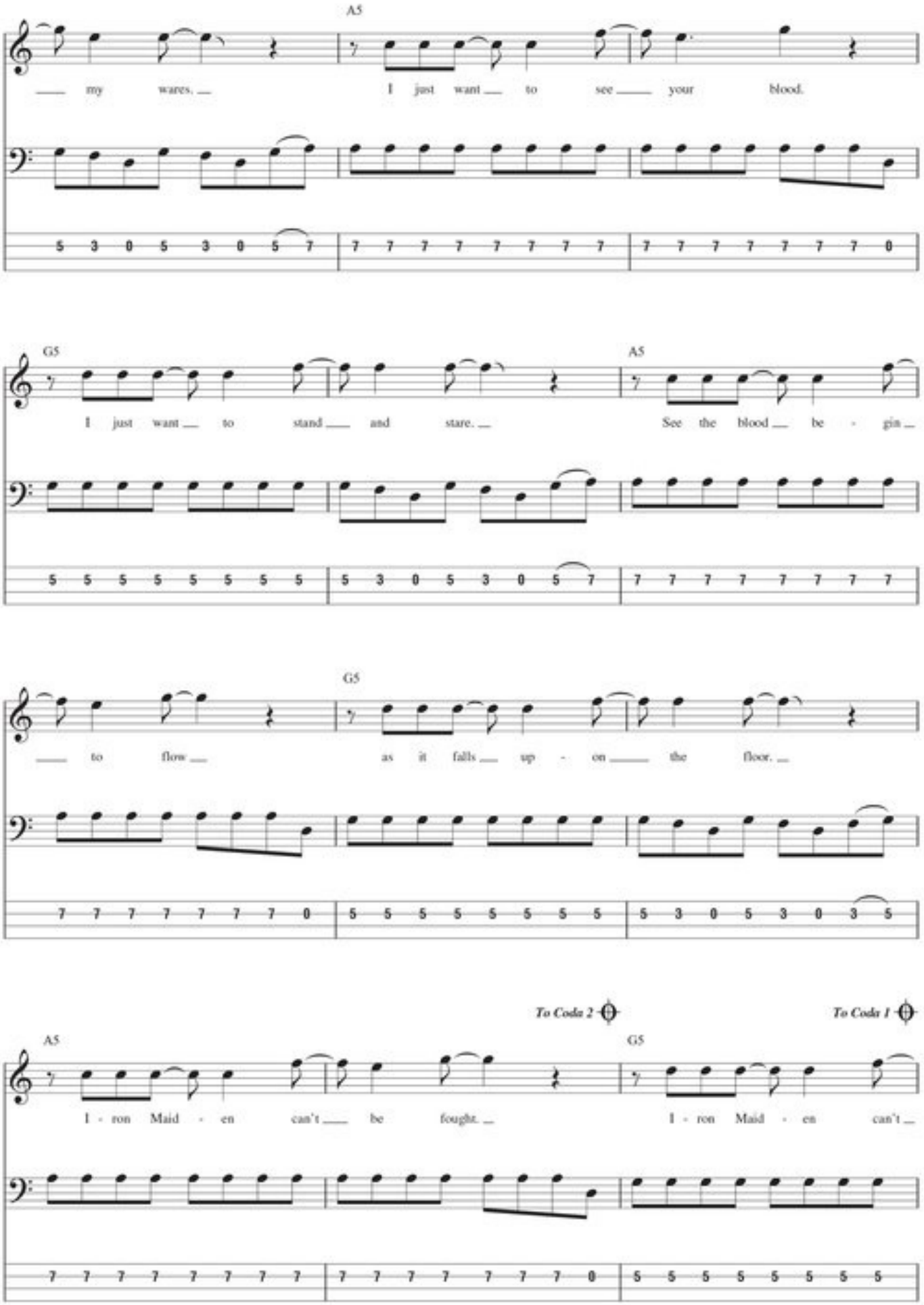
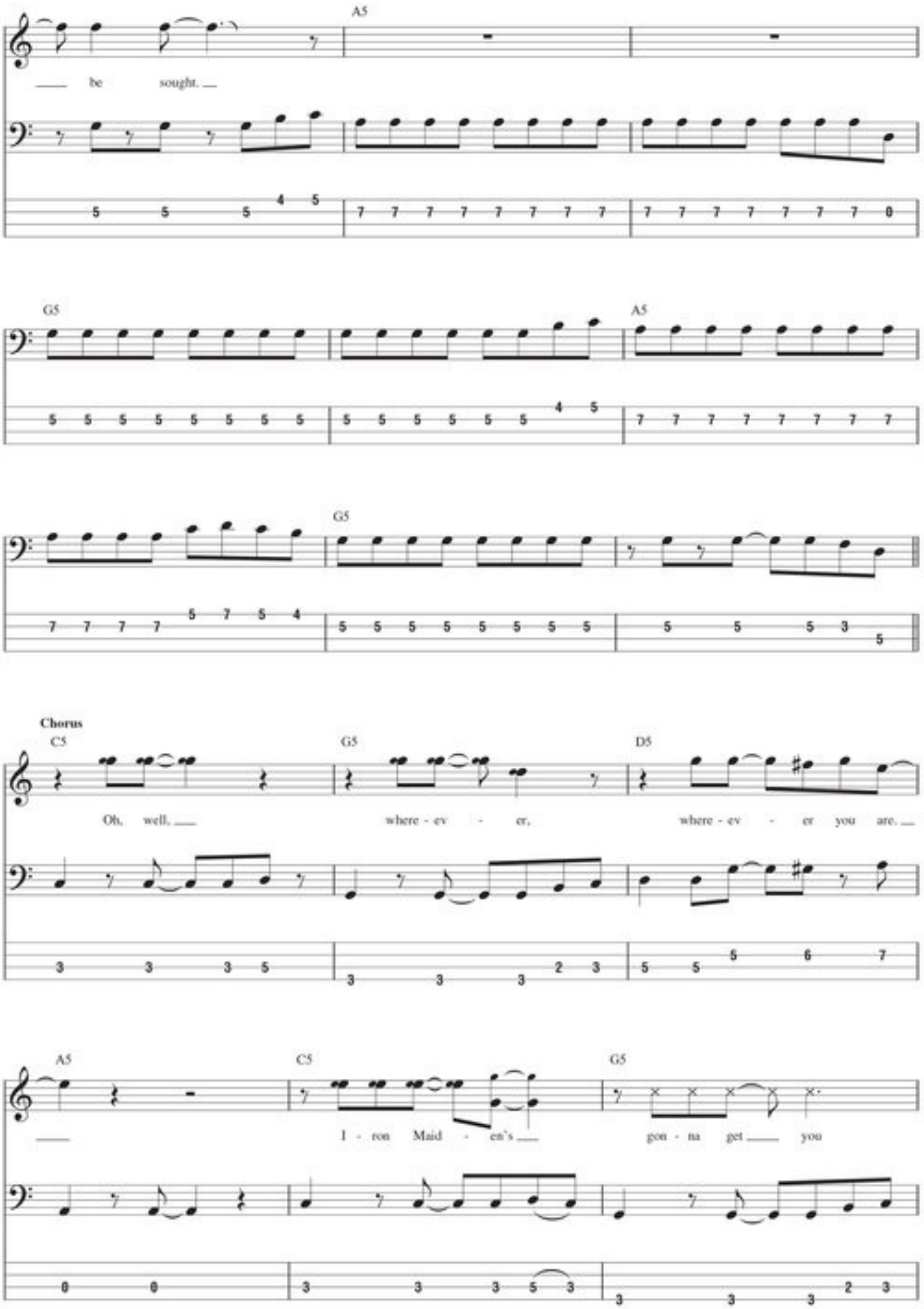
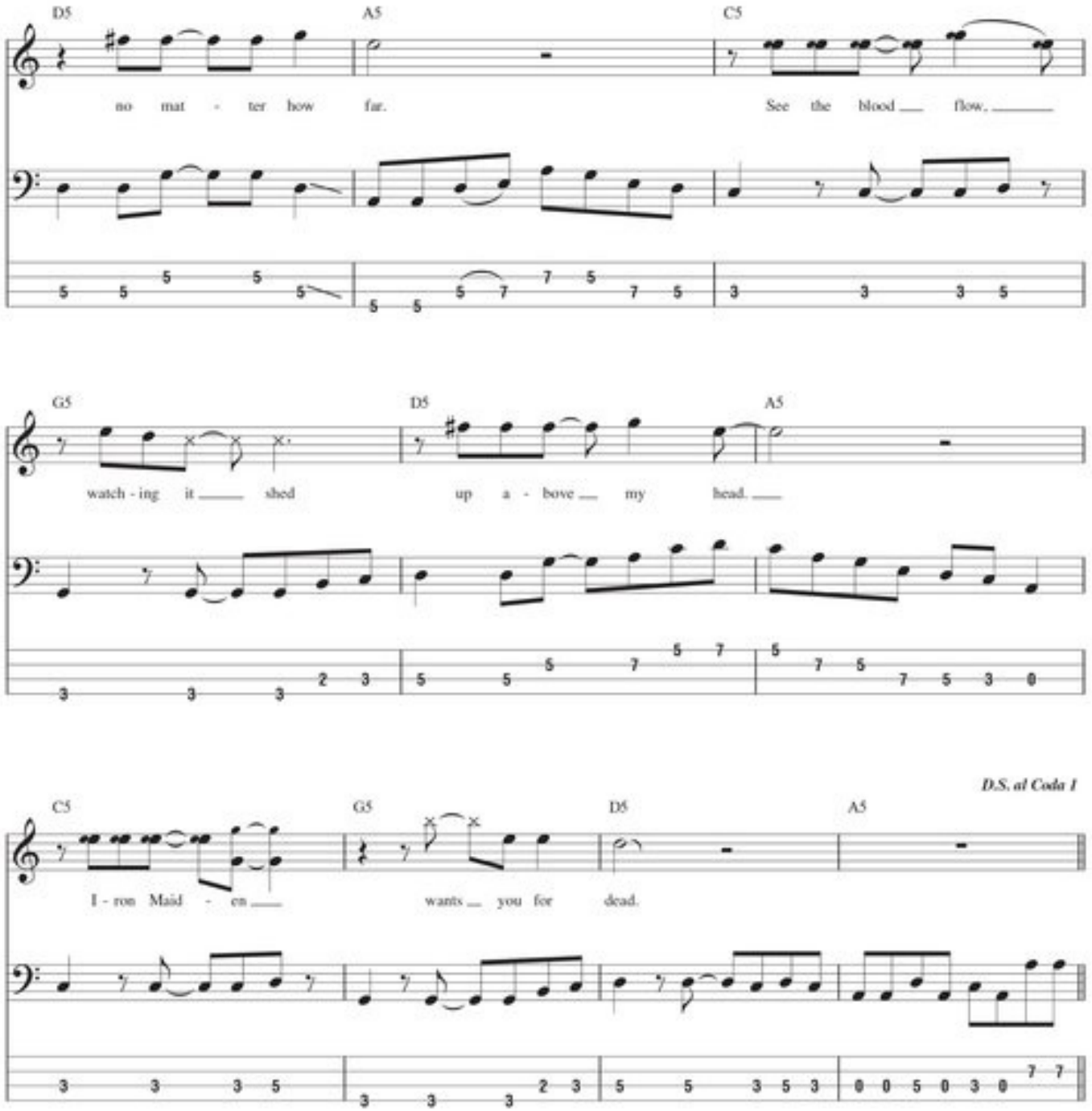
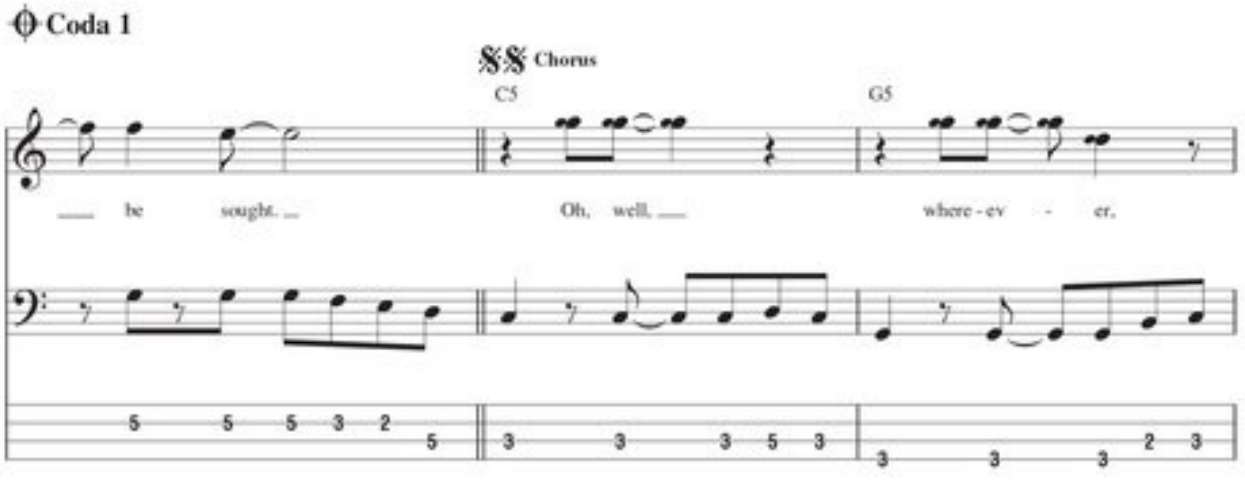
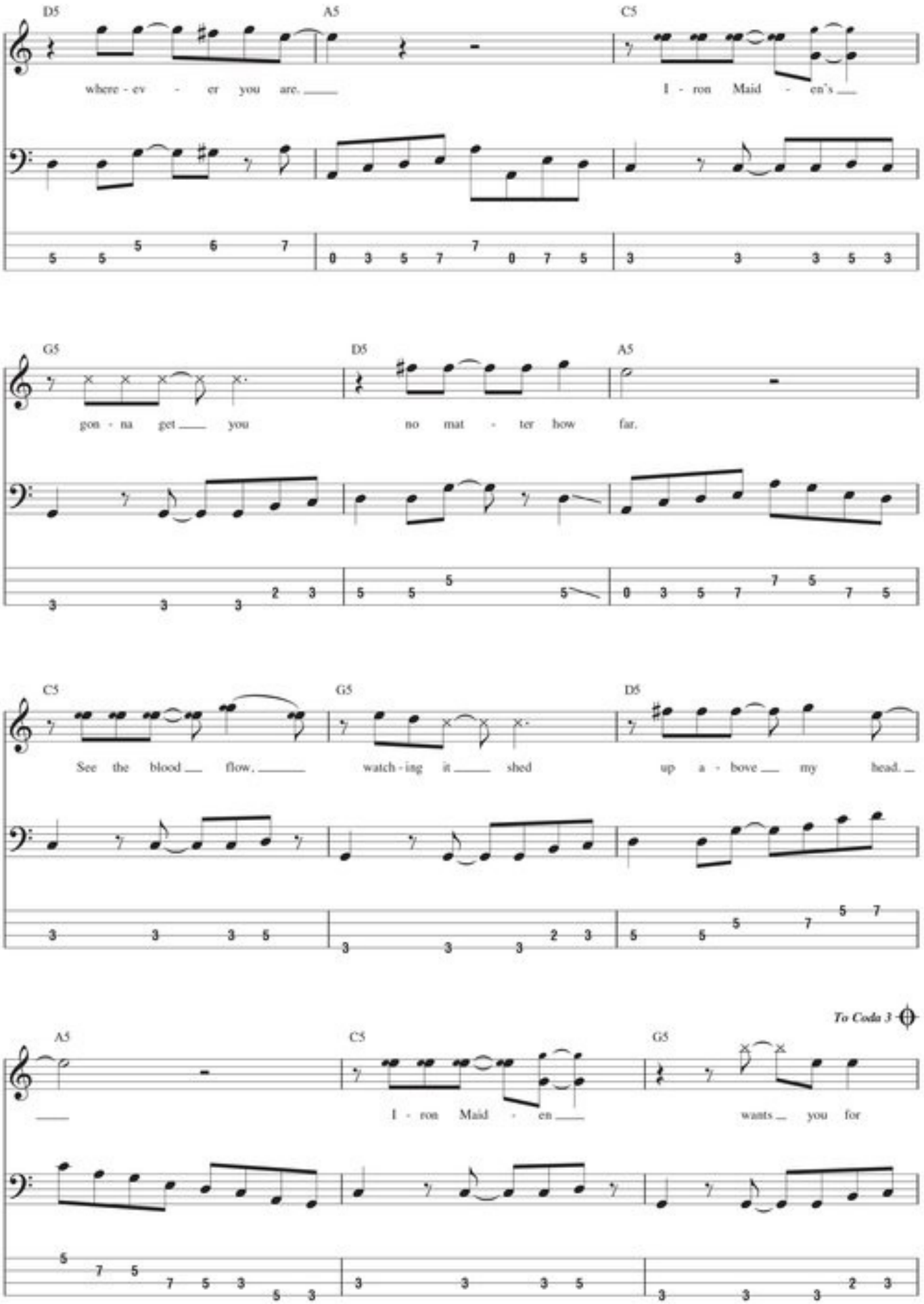
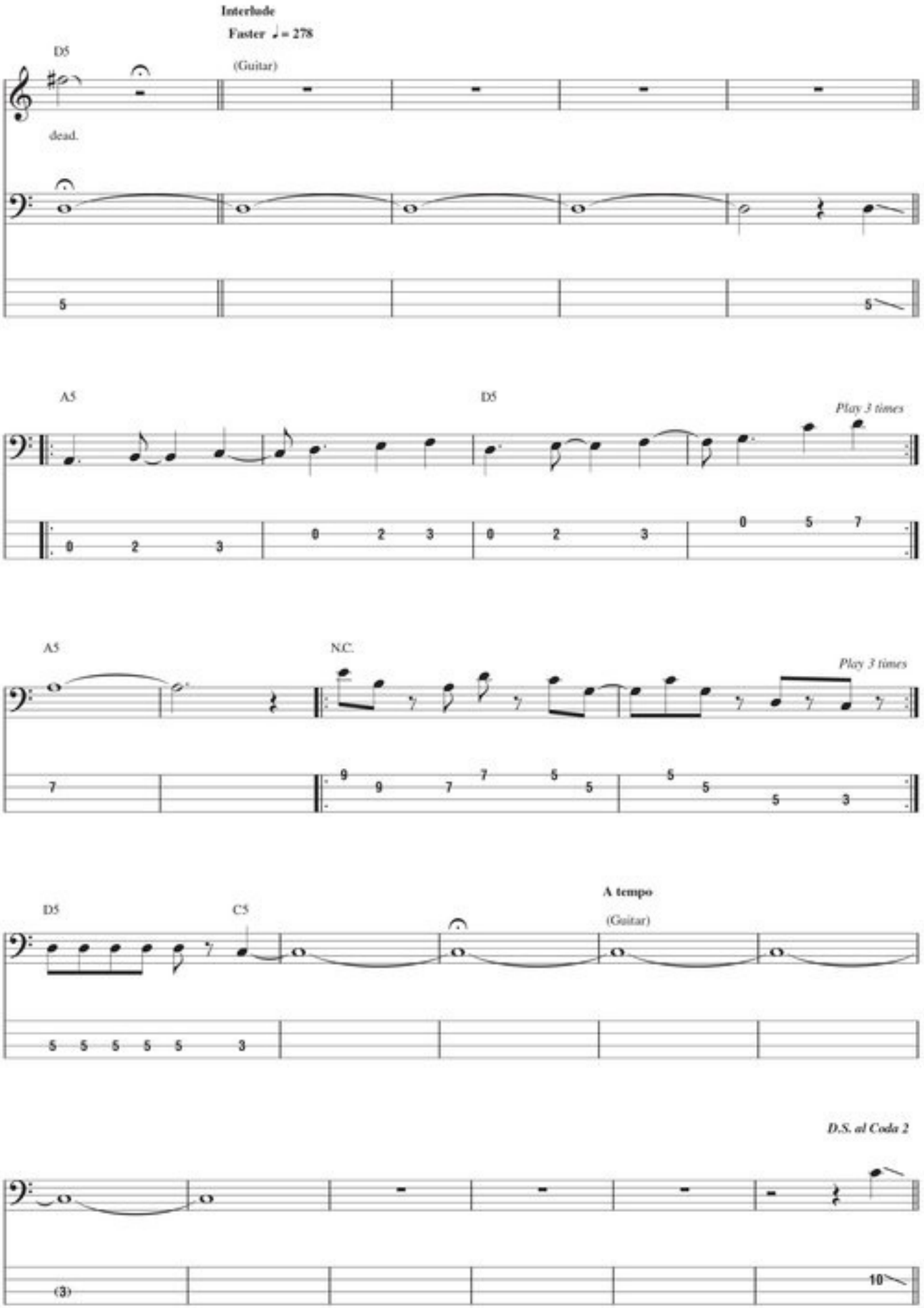
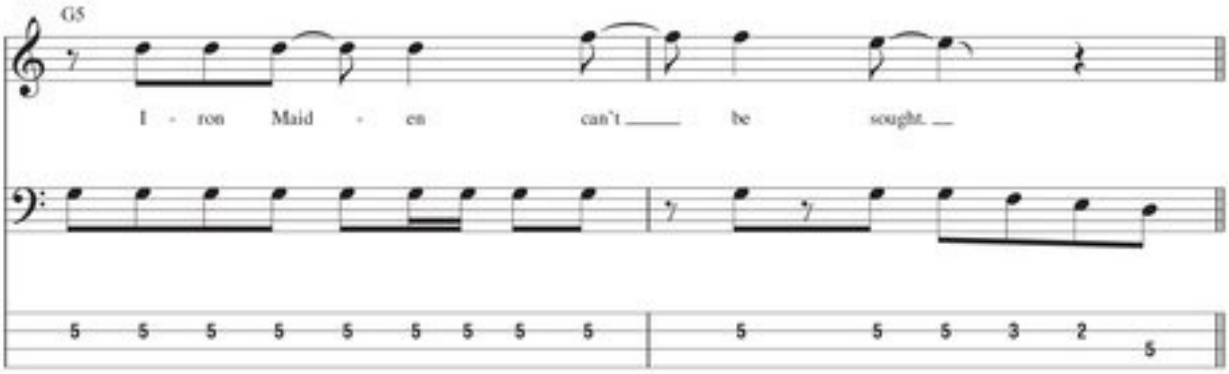
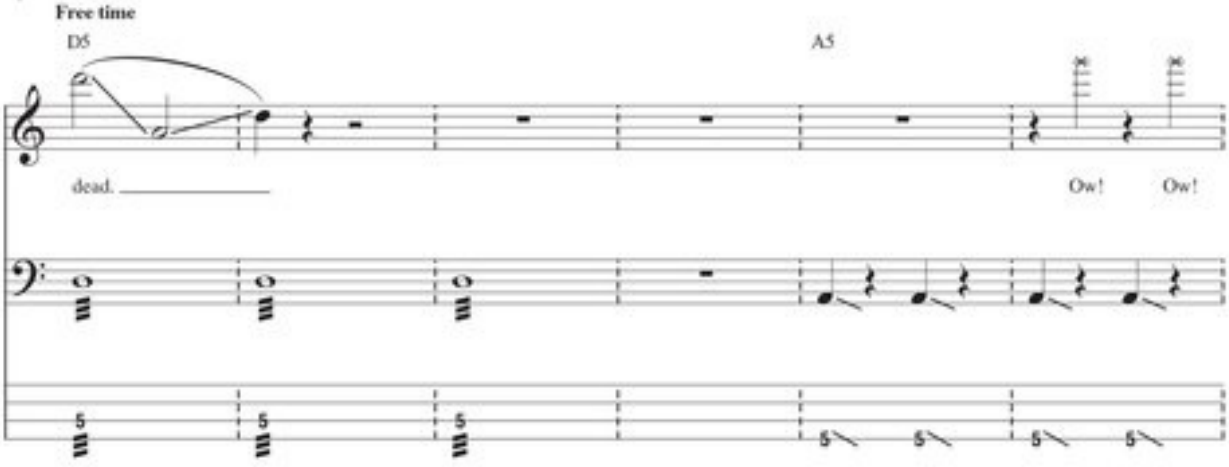
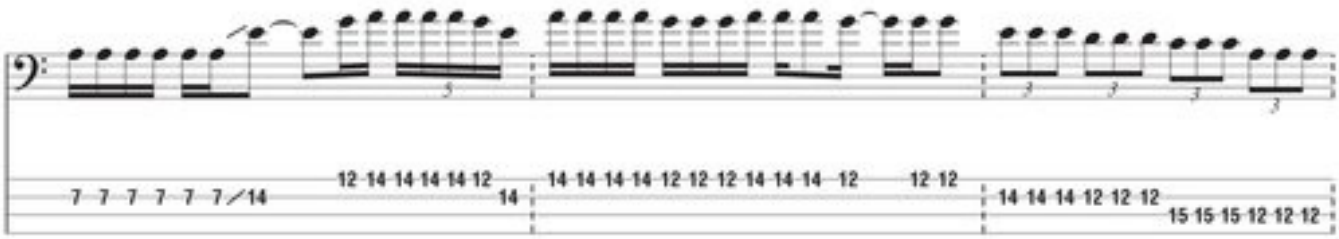
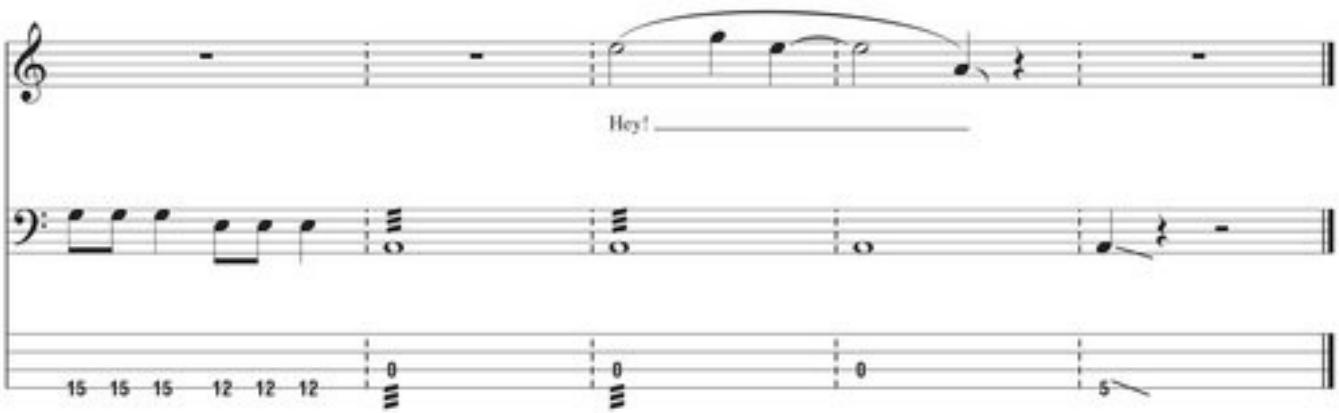

A5
my wares.
I just want to see your blood.
G5
I just want to stand and stare.
A5
See the blood be - gin
G5
to flow
as it falls up - on the floor.
To Coda 2
To Coda 1
A5
I - ron Maid - en can't be fought.
G5
I - ron Maid - en can't

A5
be sought.
G5
A5
G5
Chorus
C5
G5
D5
Oh, well.
where - ev - er,
where - ev - er you are.
A5
C5
G5
I - ron Maid - en's
gon - na get you

D5
A5
C5
no mat - ter how far.
See the blood flow.
G5
D5
A5
watch - ing it shed
up a - bove my head.
D.S. al Coda 1
C5
G5
D5
A5
I - ron Maid - en
wants you for dead.

Coda 1
Chorus
C5
G5
be sought.
Oh, well,
where - ev - er.

D5
A5
C5
where - ev - er you are.
I - ron Maid - en's
G5
D5
A5
gon - na get you
no mat - ter how far.
C5
G5
D5
See the blood flow.
watch - ing it shed
up a - bove my head.
To Coda 3
A5
C5
G5
I - ron Maid - en
wants you for

Interlude
Faster ♩= 278
D5
(Guitar)
dead.
A5
D5
Play 3 times
A5
N.C.
Play 3 times
D5
C5
A tempo
(Guitar)
D.S. al Coda 2

Coda 2

D.S.S. al Coda 3

Coda 3

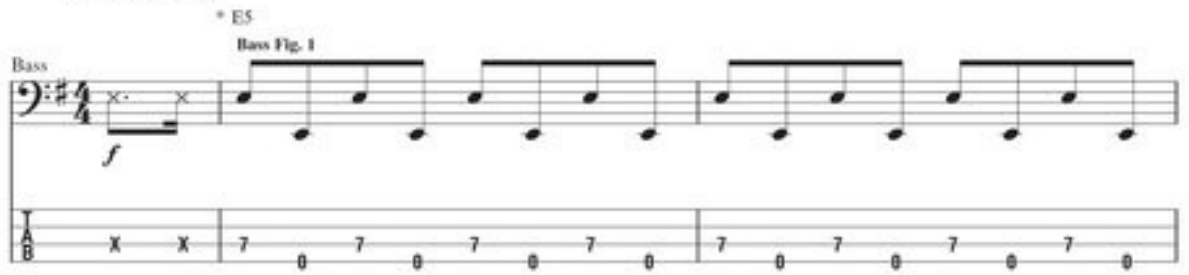
Free time



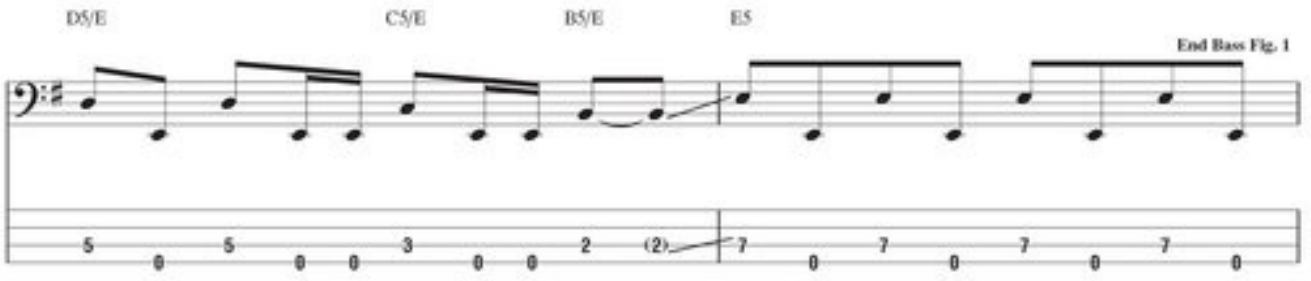
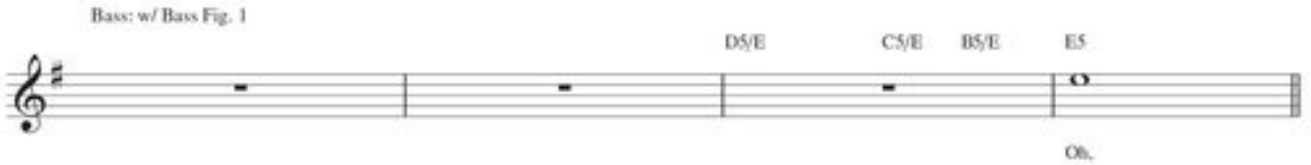
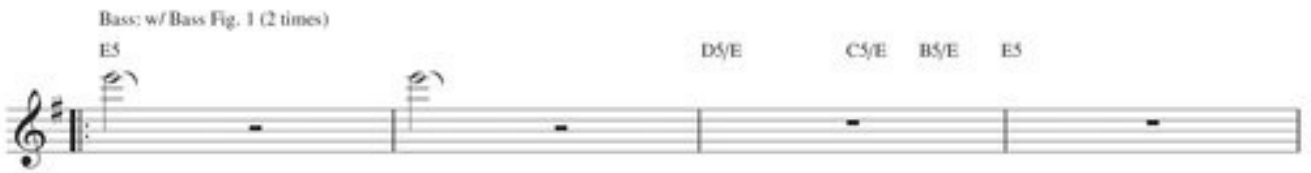
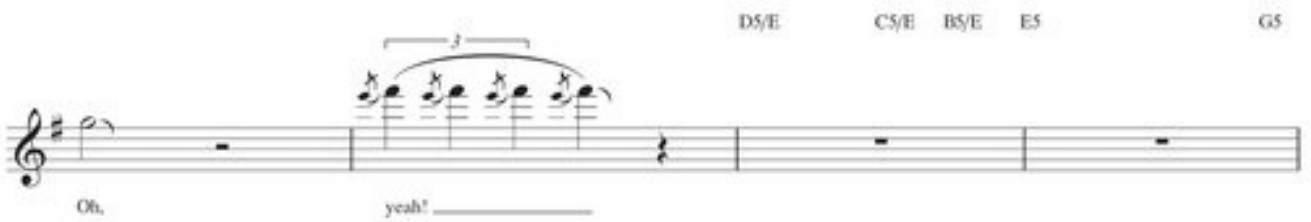
from *Killers*

K i l l e r s

Words and Music by Steven Harris and Paul Andrews

Intro

Fast Rock ♩ = 176

*Chord symbols reflect implied harmony.



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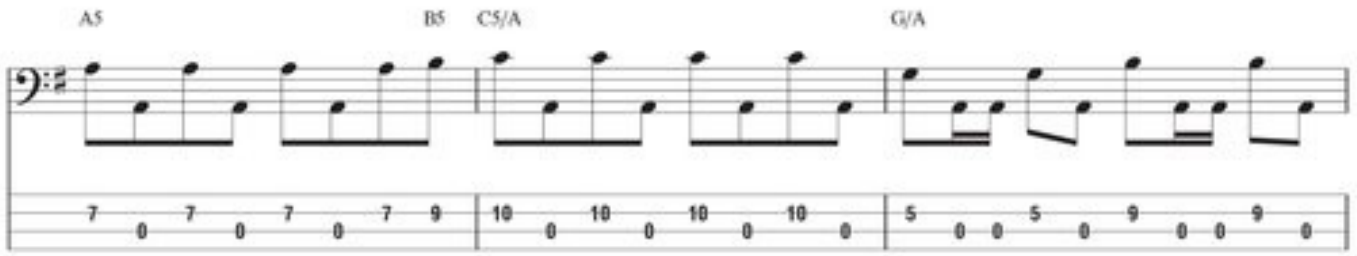
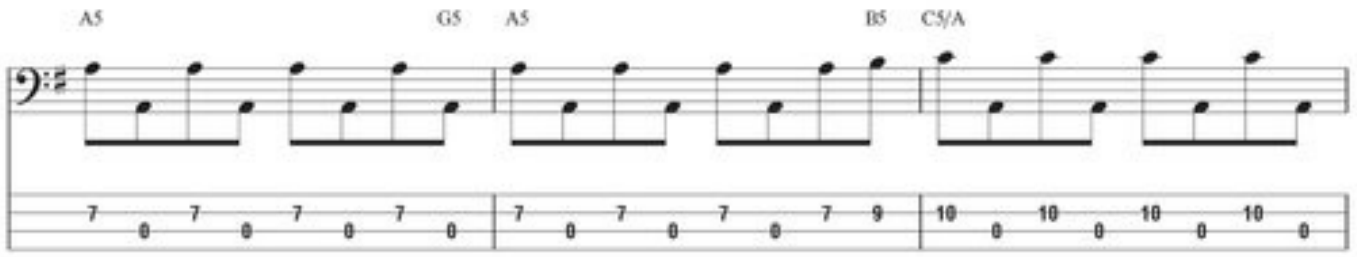
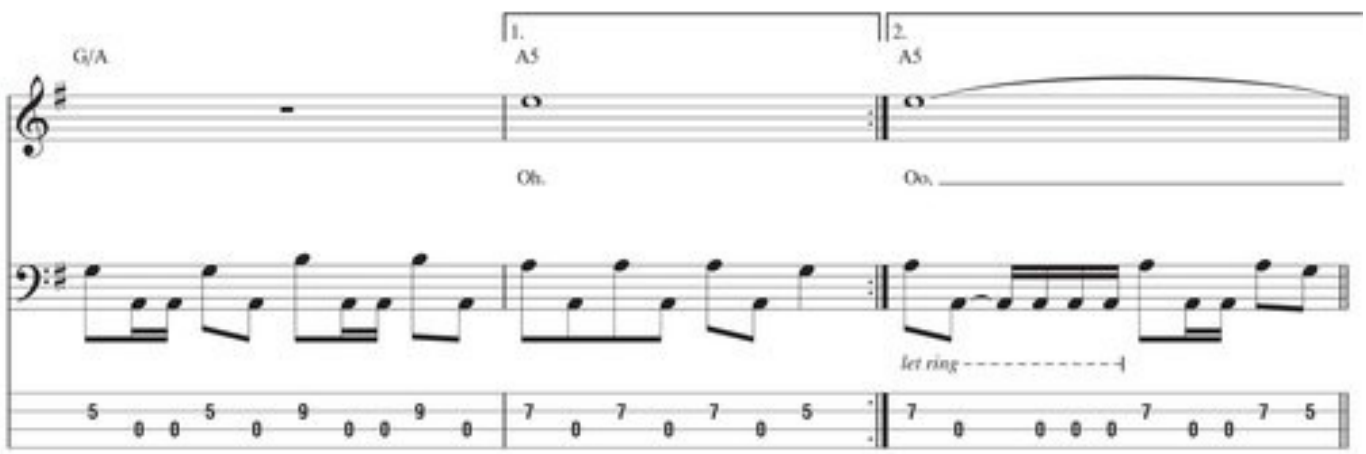
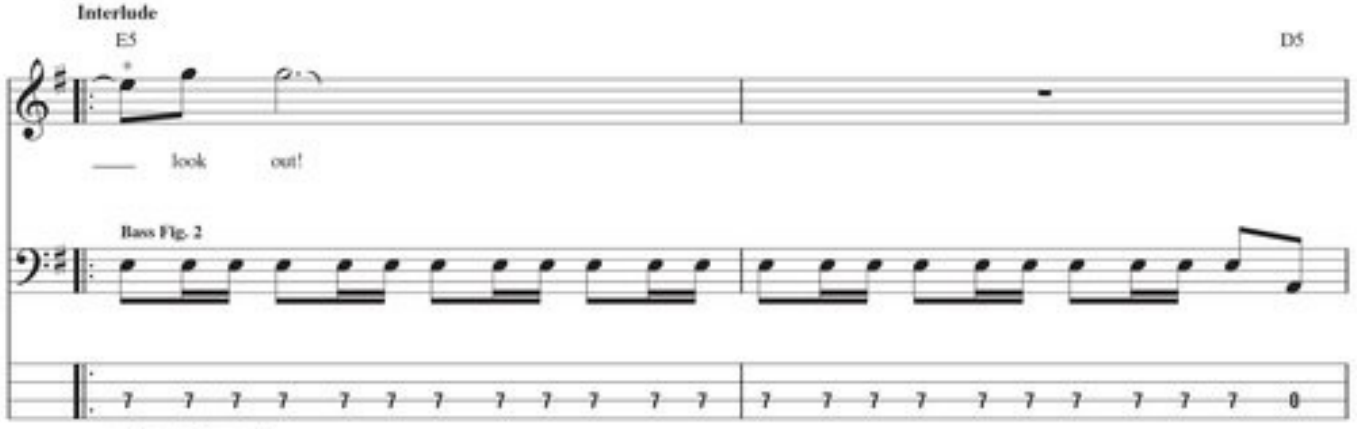
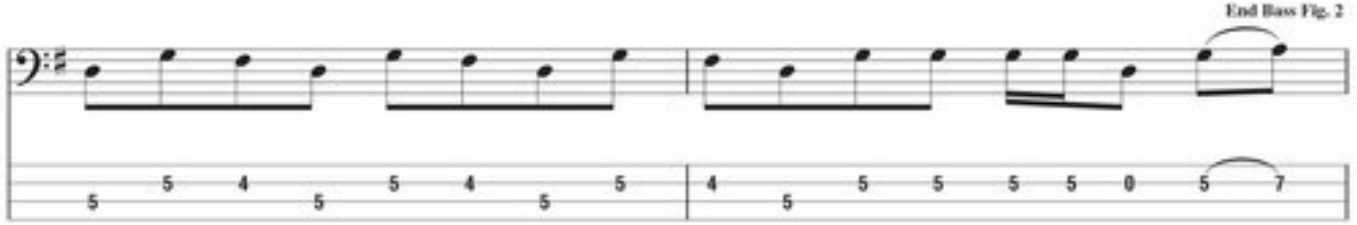


*Sing 1st time only

Bass: w/ Bass Fig. 2

E5 D5

1. You
2. My

Verse

Bass: w/ Bass Fig. 2 (1 1/2 times)

E5 D5

(4.) walk through the sub - way, his eyes burn a hole in your back.
in - no - cent vic - tims are slaugh - tered with wrath and de - spise.

E5 D5

A foot - step be - hind you, he lung - es pre - pared for at -
a mock - ing re - li - gion of ha - tred that burns in the

2nd time, Bass: w/ Bass Fill 1

tack.
night.

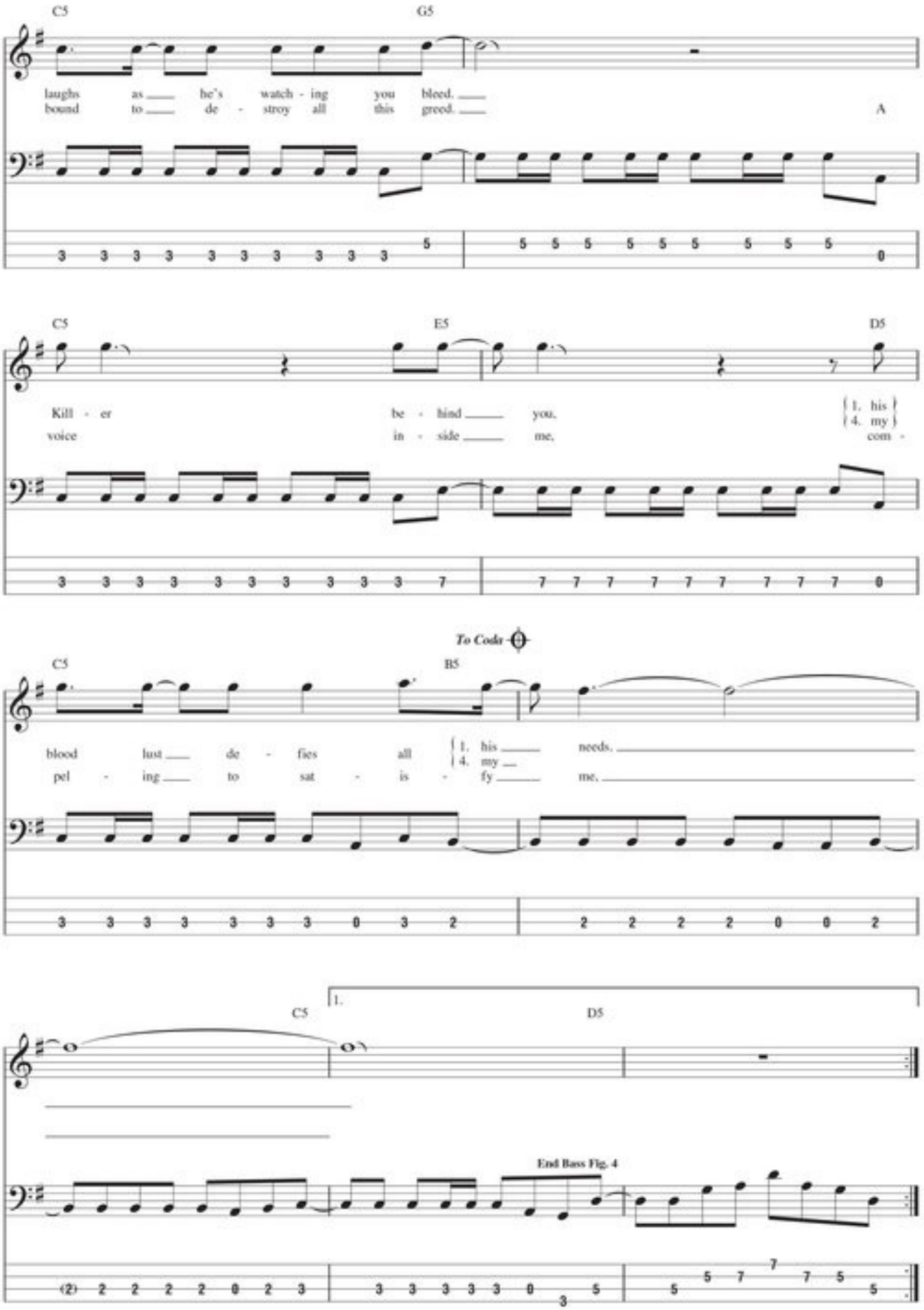
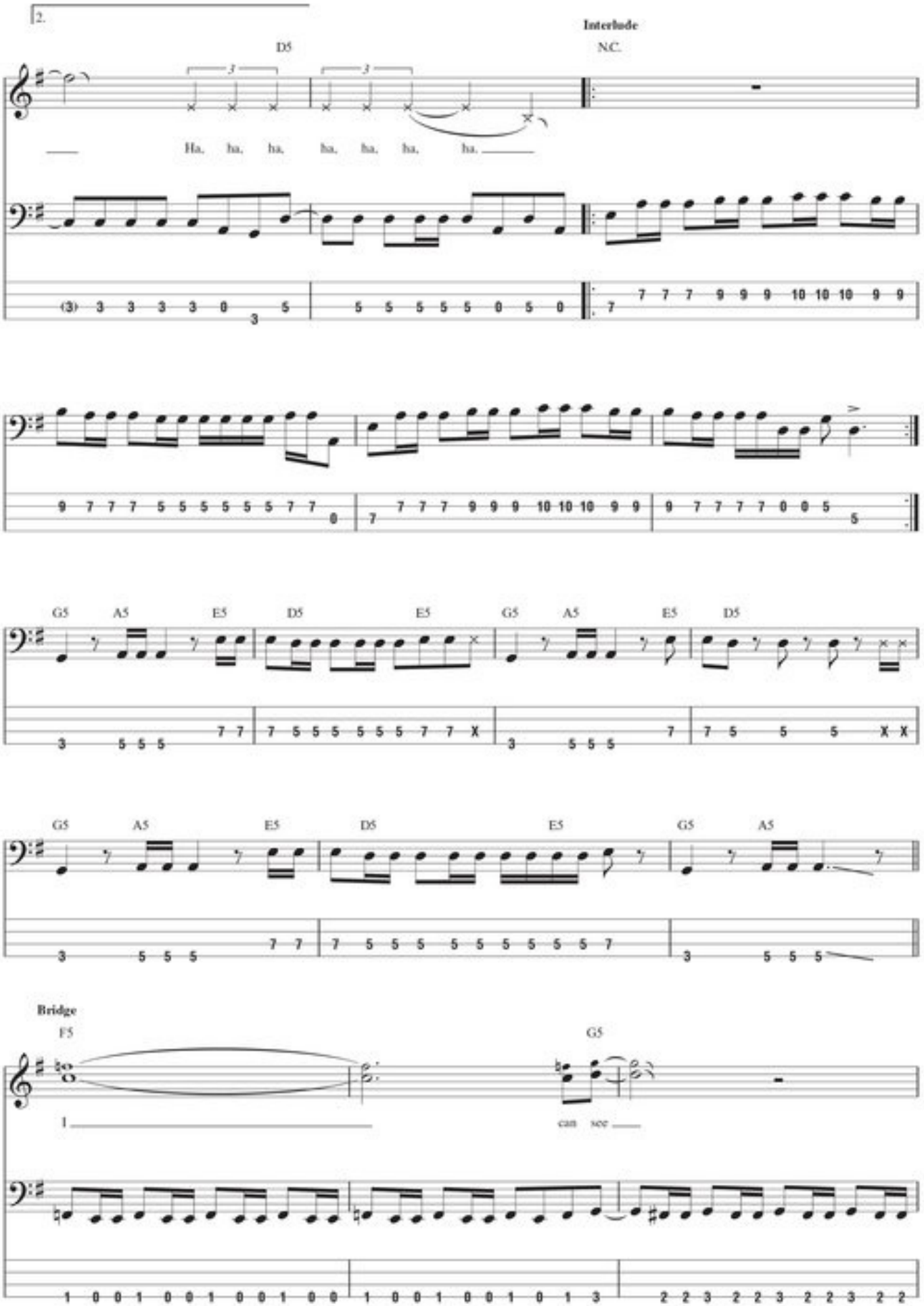
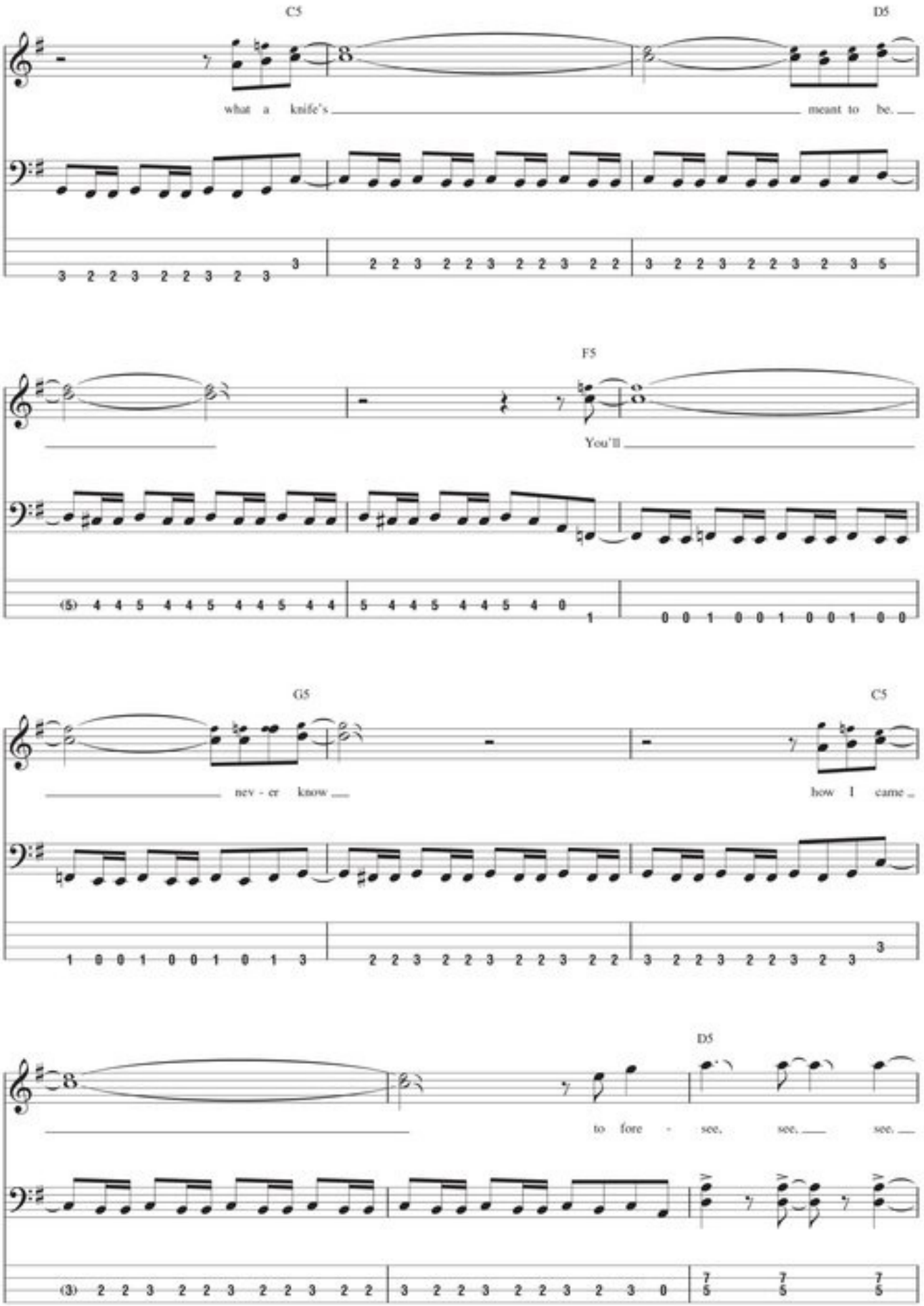
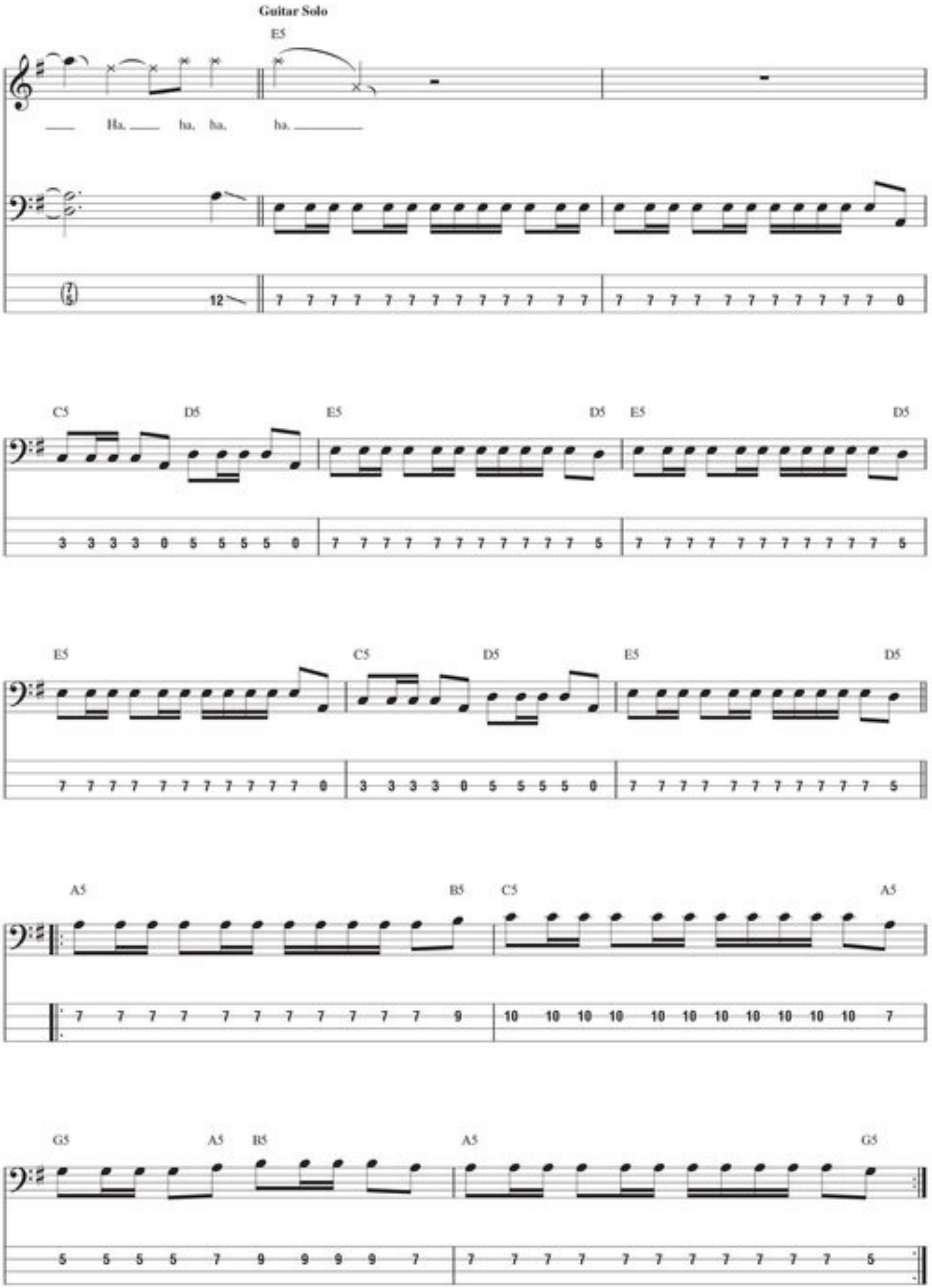
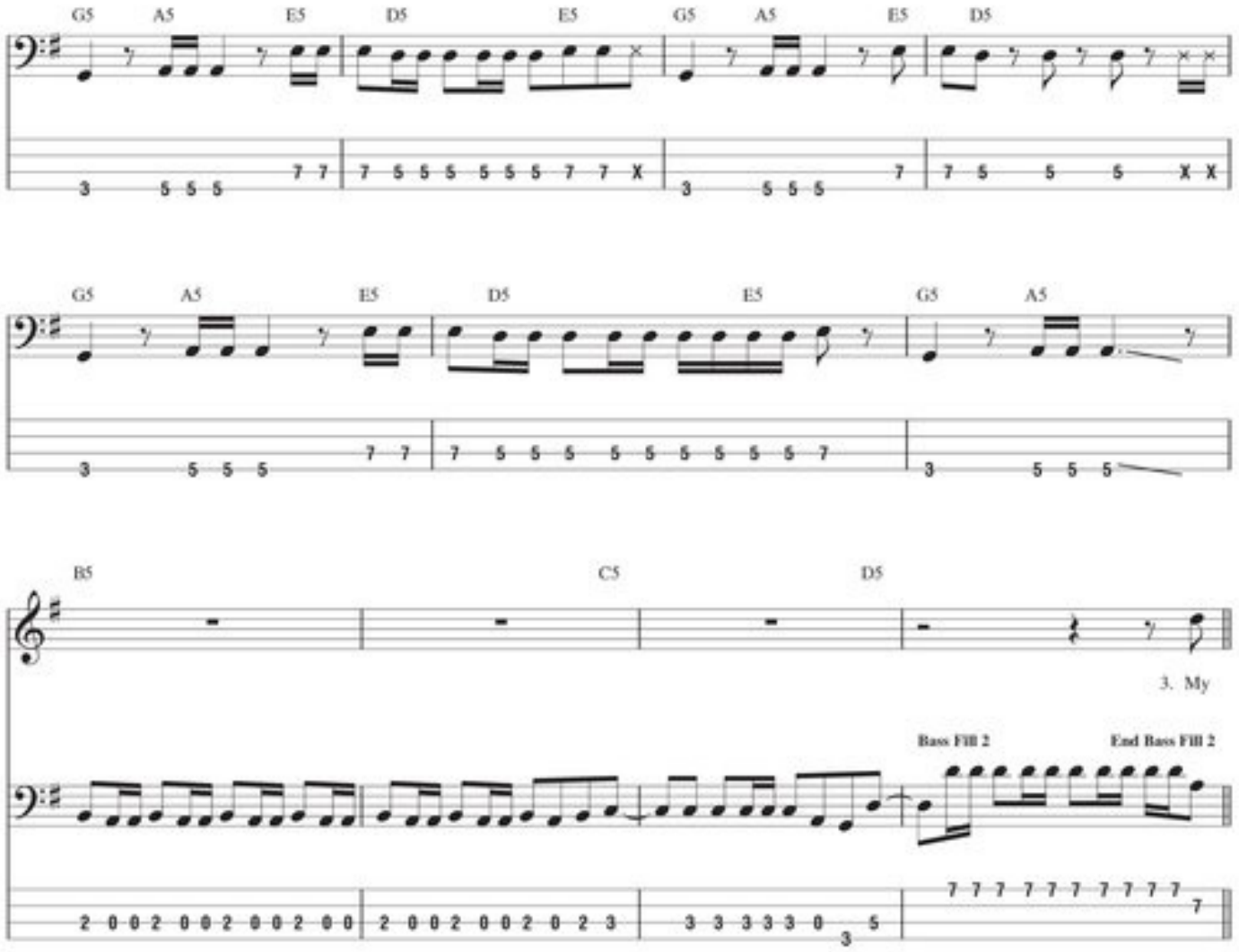
Bass Fig. 3 End Bass Fig. 3

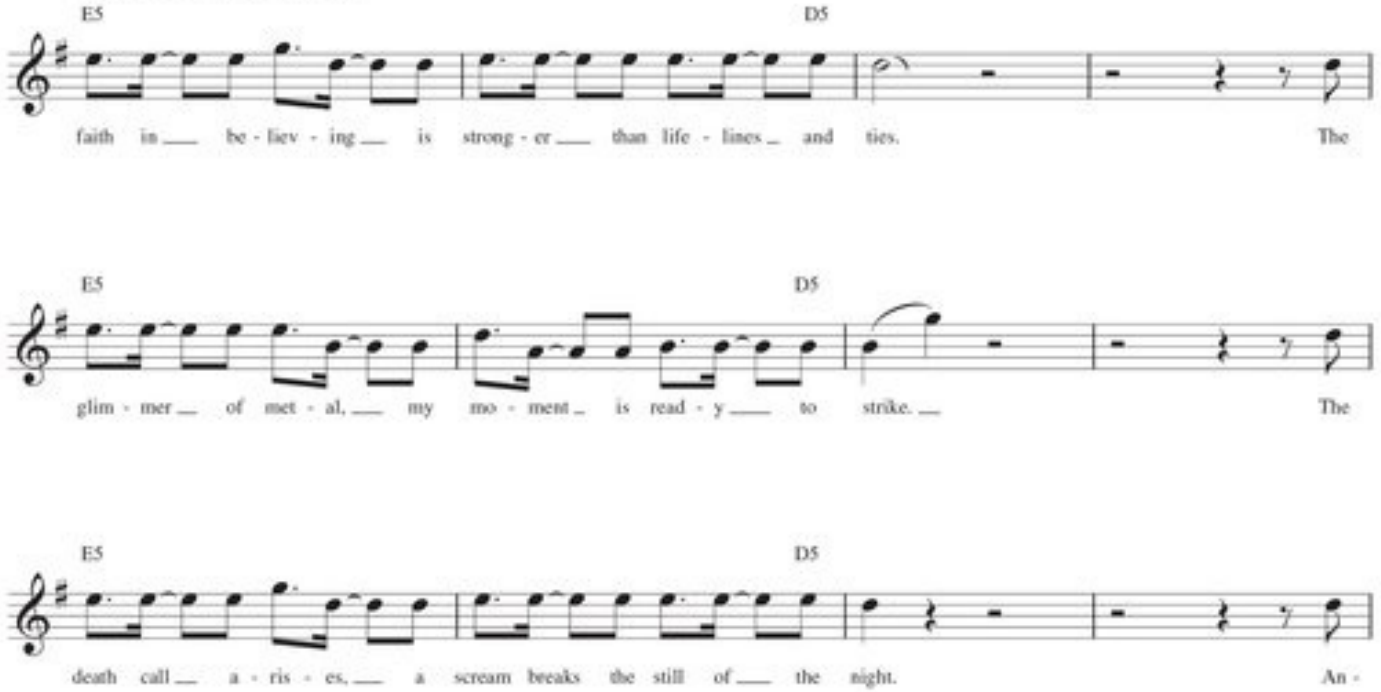
Chorus

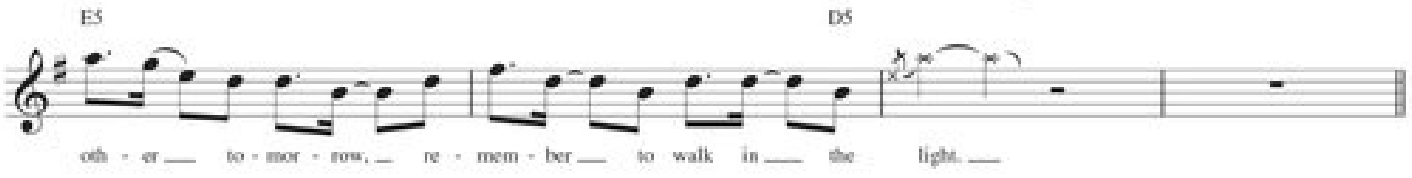
C5 E5 D5

Scream for mer - cy, he
I have no one, I'm

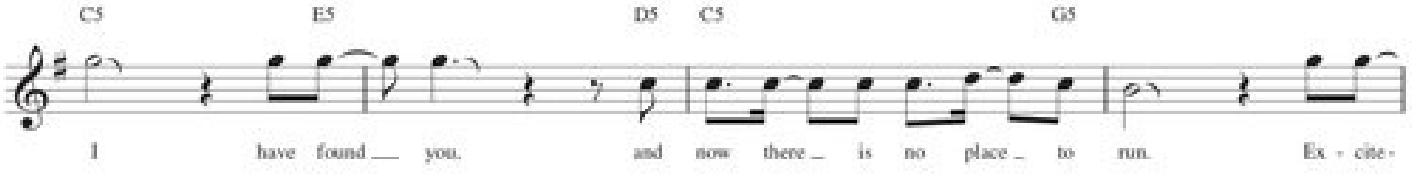
Bass Fig. 4

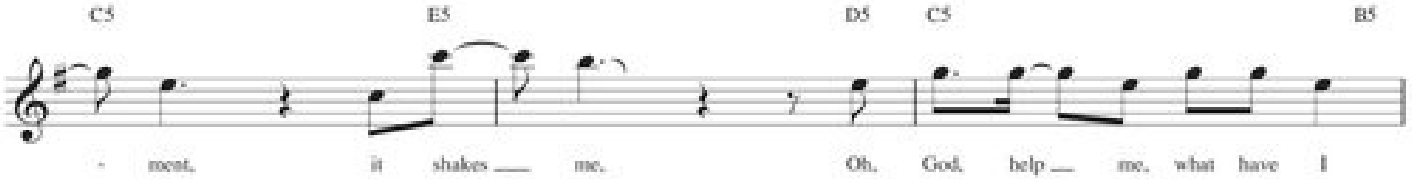
Bass Fill 1

C5
G5
laughs as he's watch - ing you bleed.
bound to de - stroy all this greed.
A
C5
E5
D5
Kill - er be - hind you,
voice in - side me,
1. his
4. my
com -
To Coda
C5
B5
blood lust de - fies all
pel - ing to sat - is - fy
1. his
4. my
needs.
me.
1.
C5
D5
End Bass Fig. 4

2.
Interlude
D5
N.C.
Ha, ha, ha, ha, ha, ha, ha.
G5 A5 E5 D5 E5 G5 A5 E5 D5
G5 A5 E5 D5 E5 G5 A5
Bridge
F5
G5
1
can see

C5
D5
what a knife's meant to be.
F5
You'll
G5
C5
nev - er know
how I came
D5
to fore - see, see, see.

Guitar Solo
E5
Ha. ha, ha, ha.
C5 D5 E5 D5 E5 D5
E5 C5 D5 E5 D5
A5 B5 C5 A5
G5 A5 B5 A5 G5

Verse

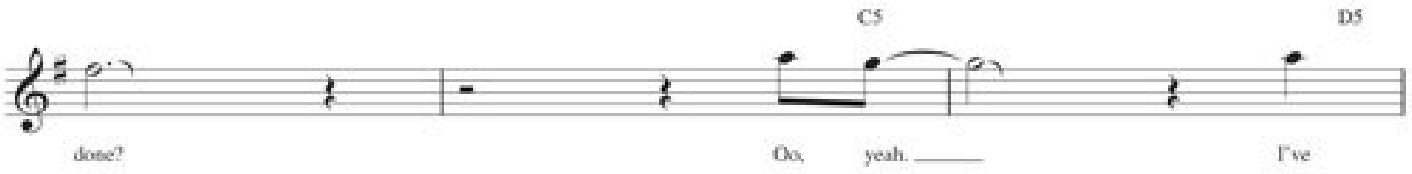
Bass: w/ Bass Fig. 2 (3 1/2 times)

E5 D5
faith in be - liev - ing is strong - er than life - lines and ties. The
E5 D5
glim - mer of met - al, my mo - ment is read - y to strike. The
E5 D5
death call a - ris - es, a scream breaks the still of the night. An -

Bass: w/ Bass Fig. 3

Chorus

Bass: w/ Bass Fig. 4



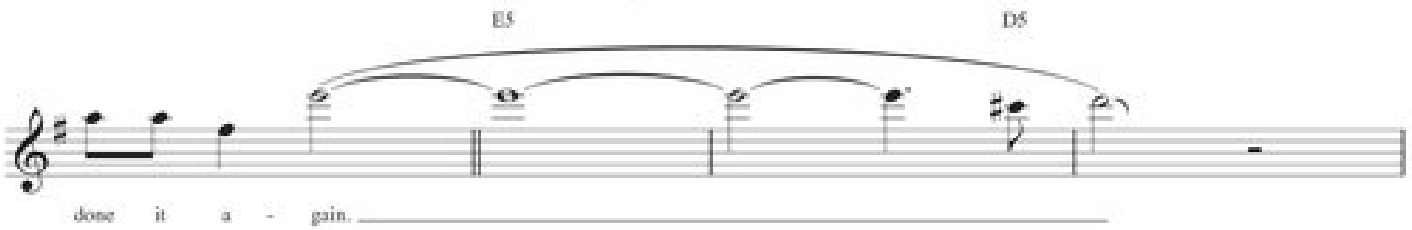




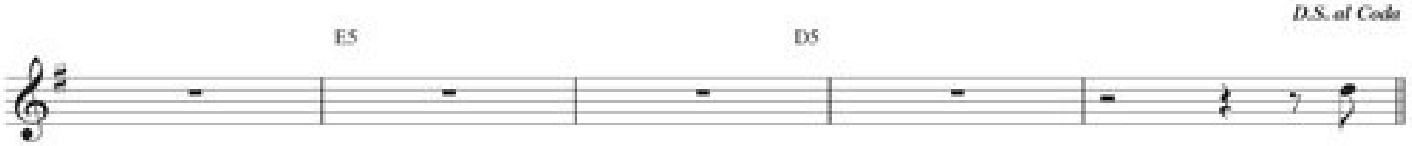
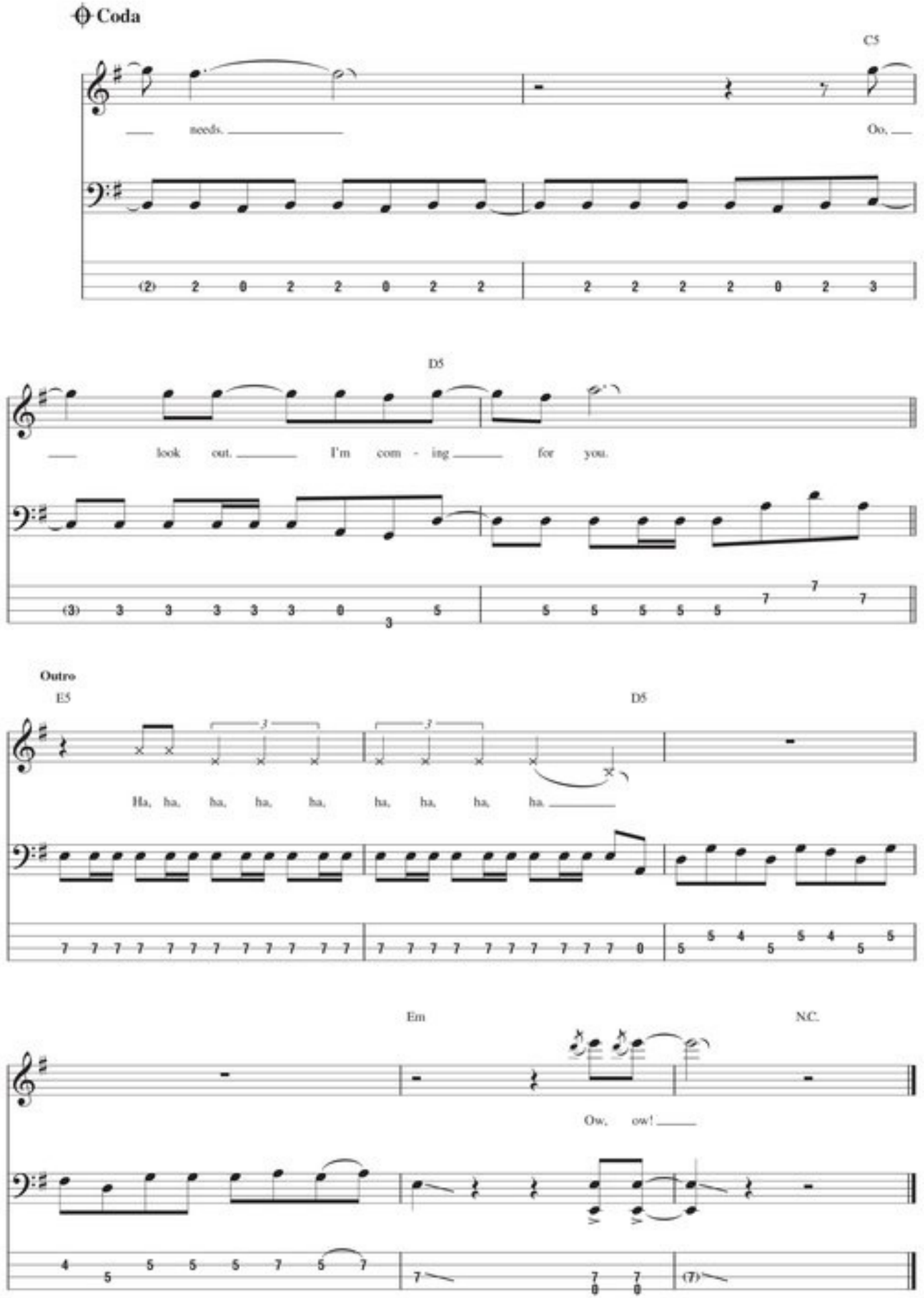
Interlude

Bass: w/ Bass Fill 2

Bass: w/ Bass Fig. 2 (2 times)



D.S. al Coda



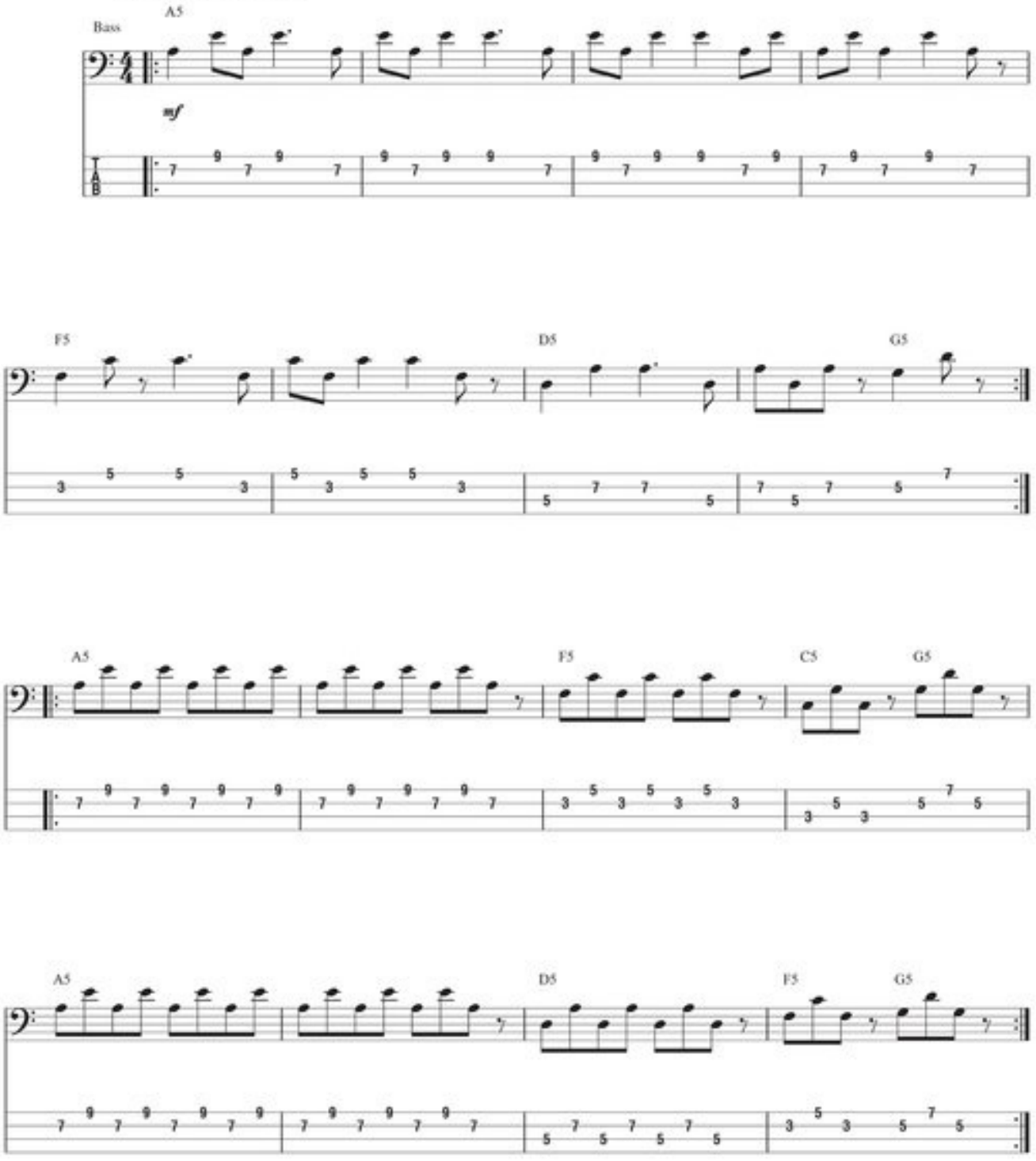
Coda
C5
needs.
Oo,
D5
look out.
I'm com - ing
for you.
Outro
E5
D5
Ha, ha, ha, ha, ha, ha, ha, ha, ha.
Em
N.C.
Ow, ow!

from *Dance of Death*

No More Lies

Words and Music by Steven Harris

Intro

Moderately fast Rock ♩= 163

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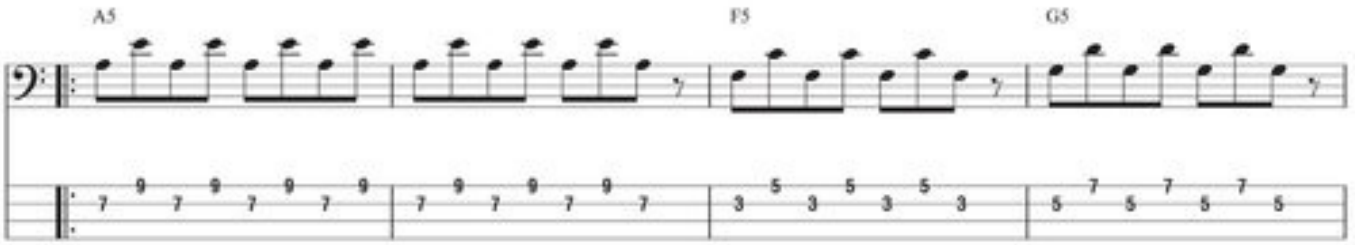
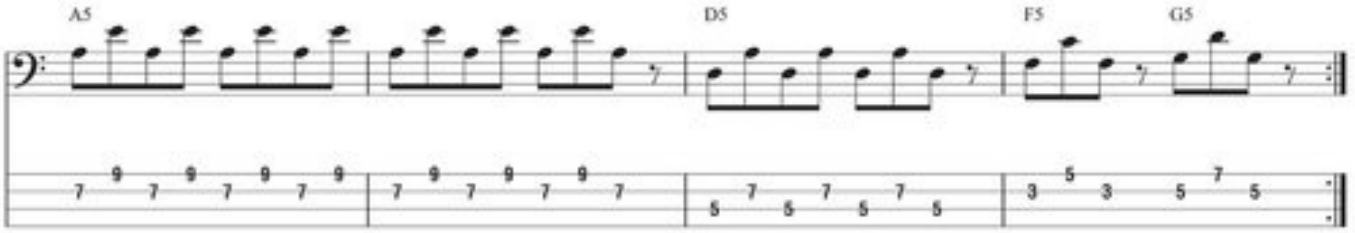
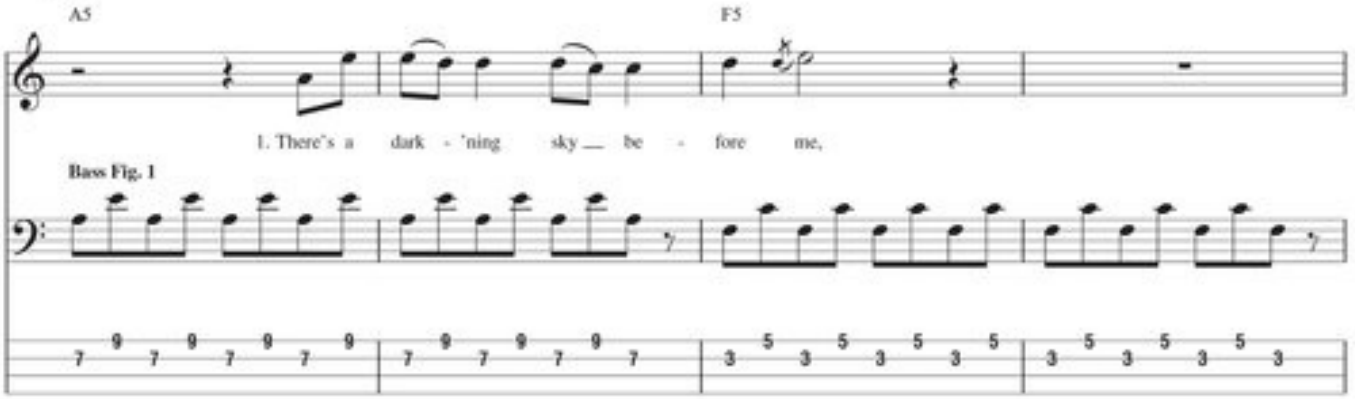
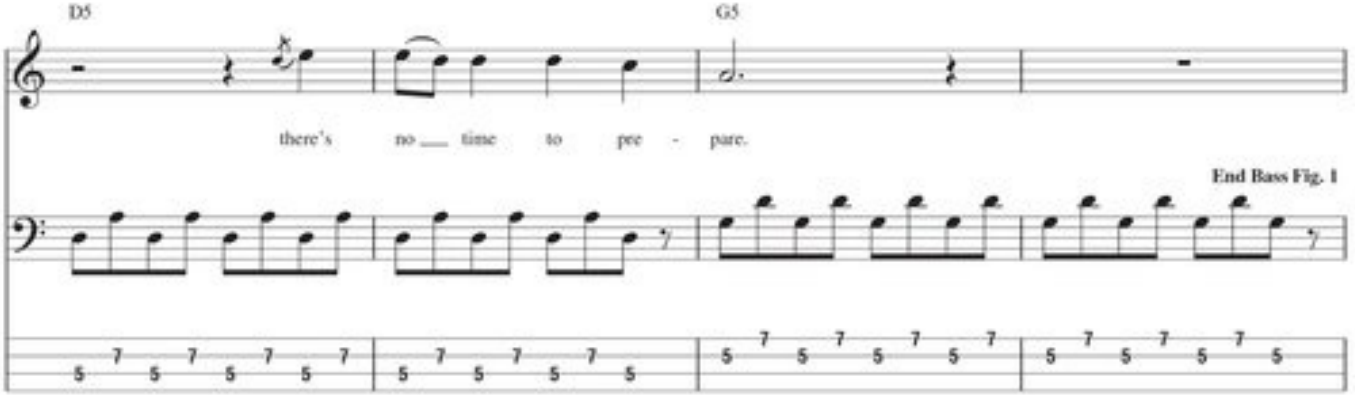
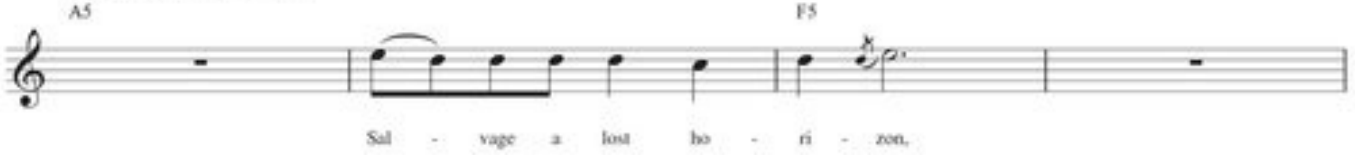
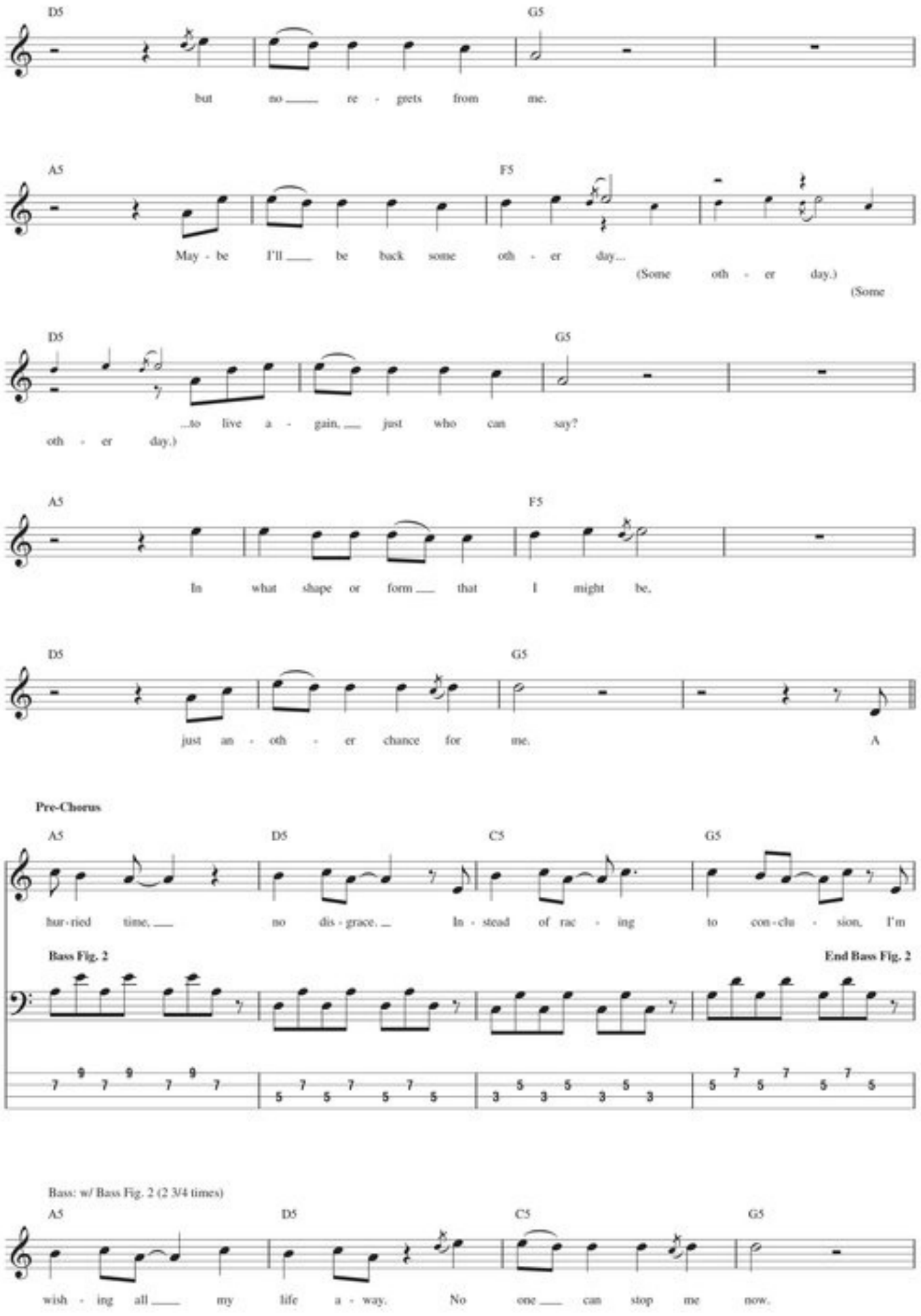
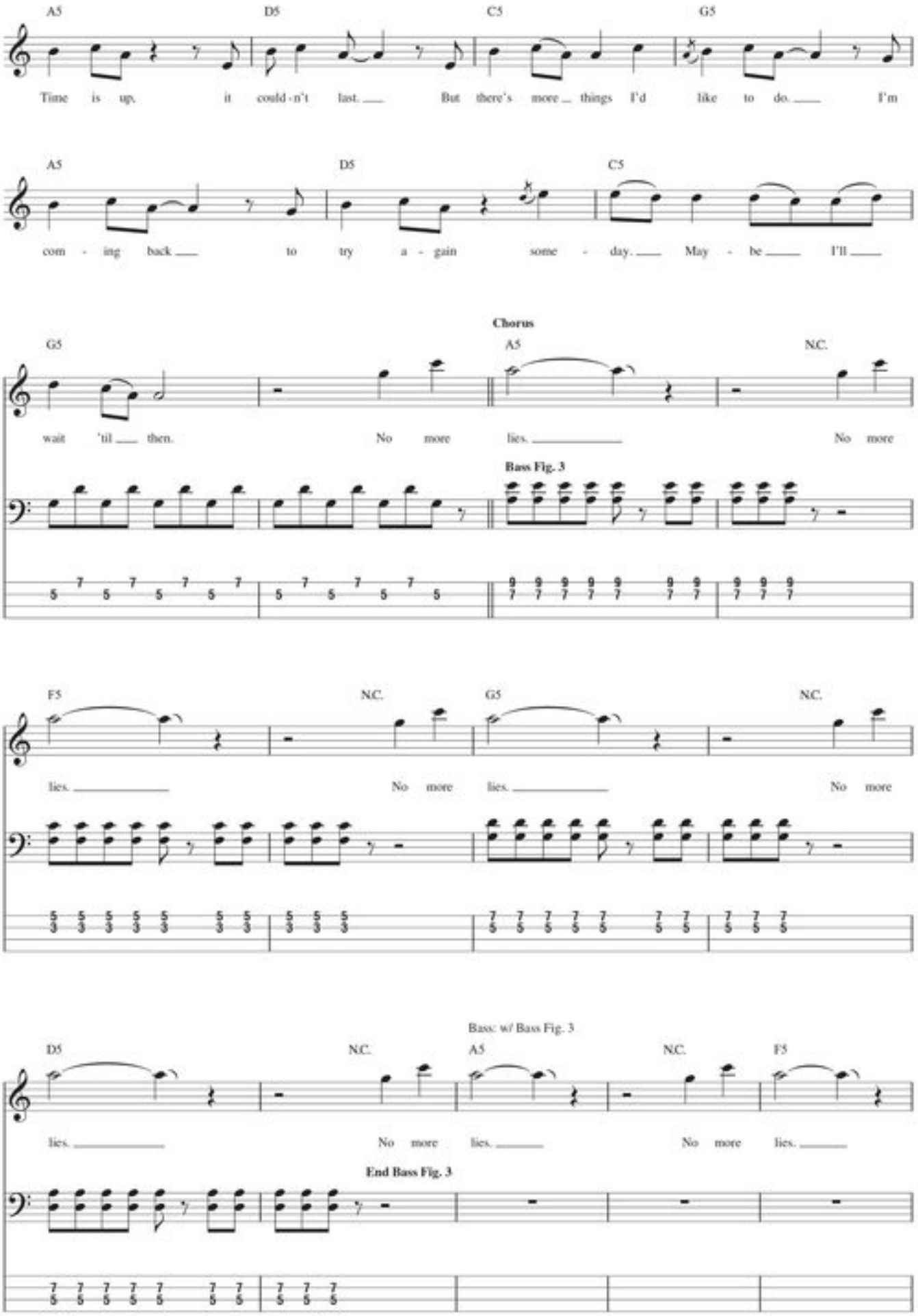
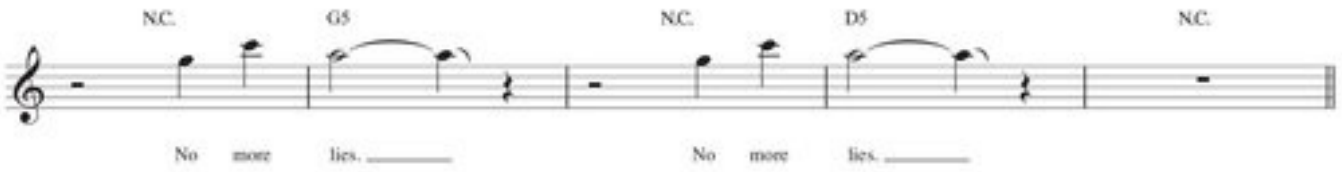
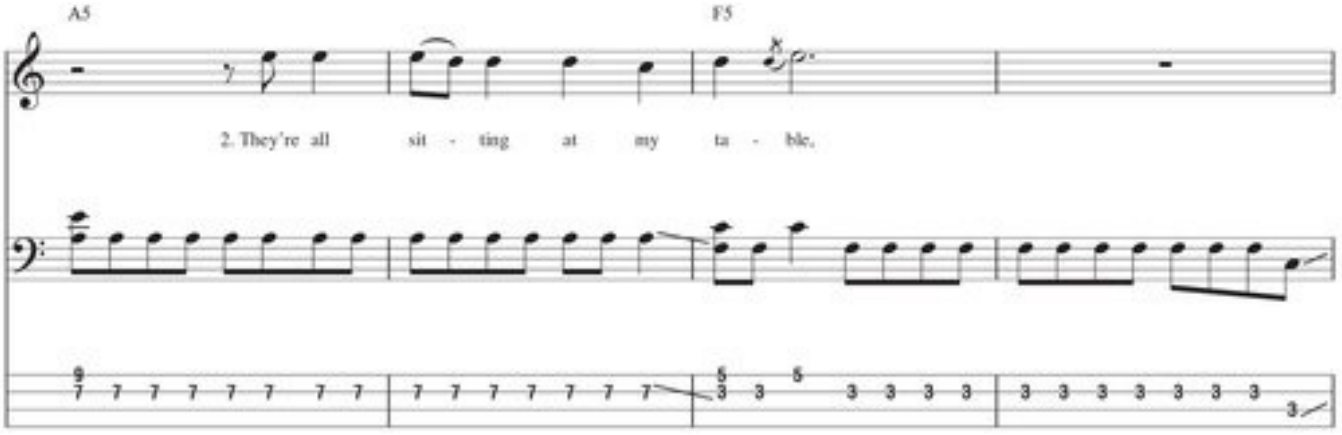
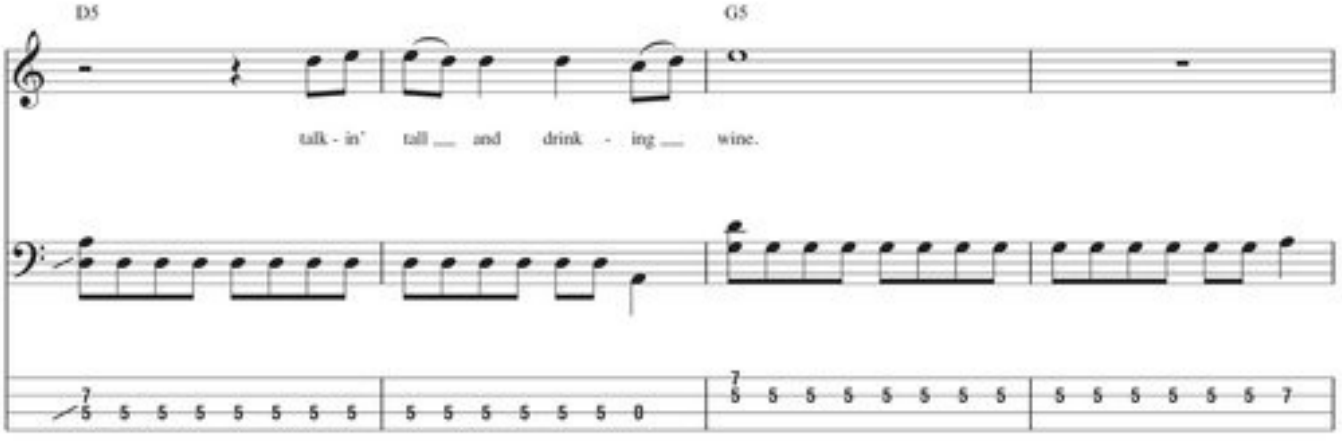
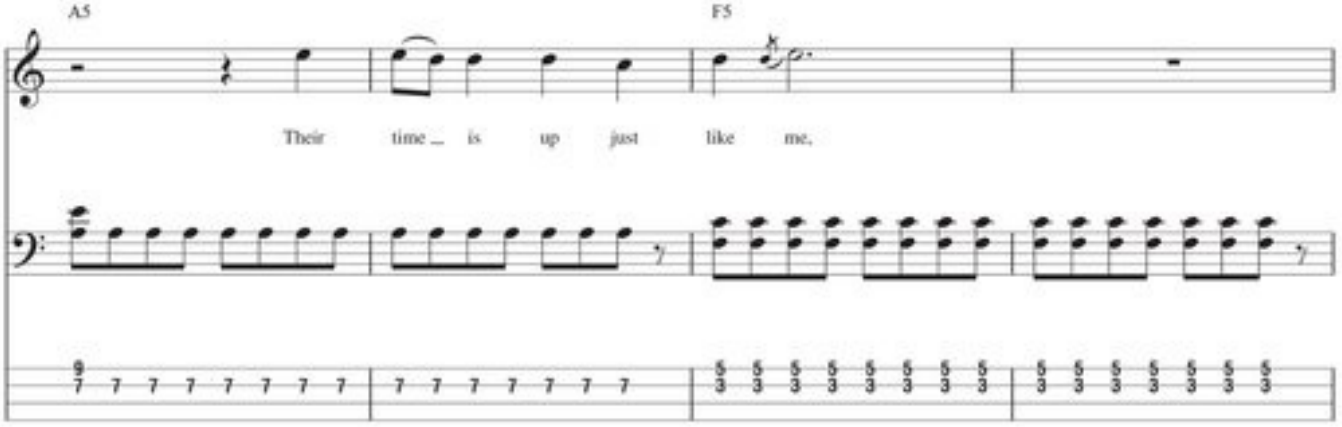
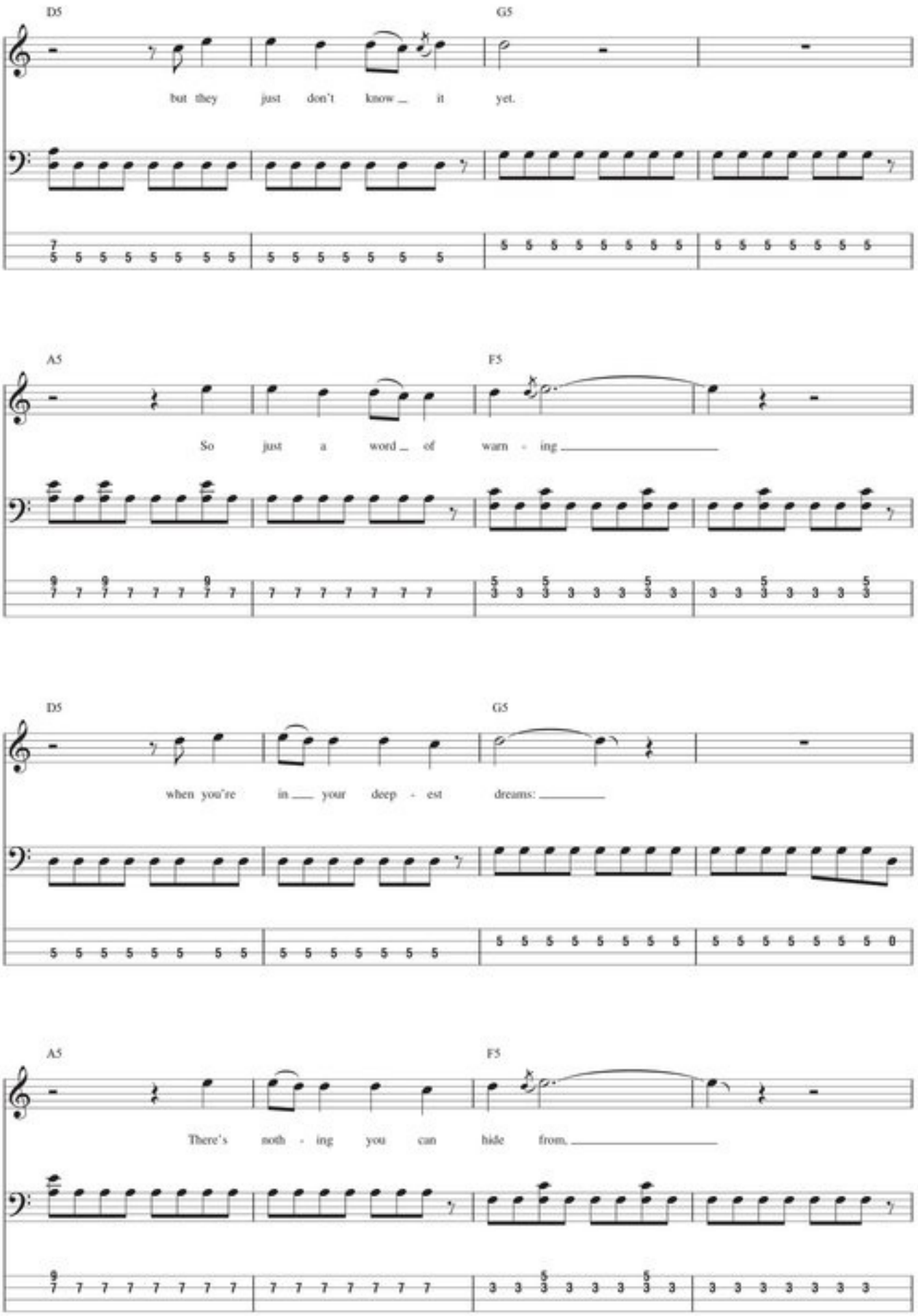
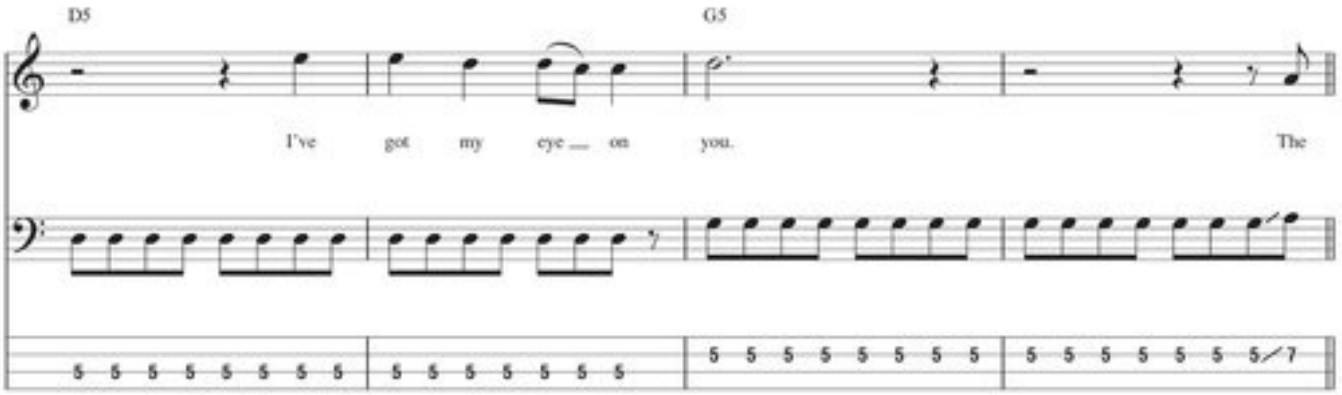
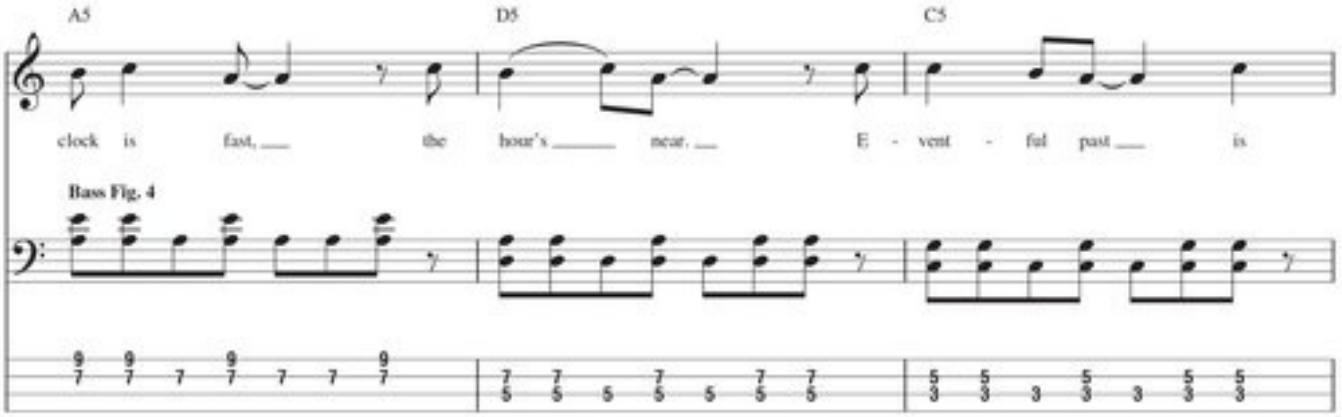
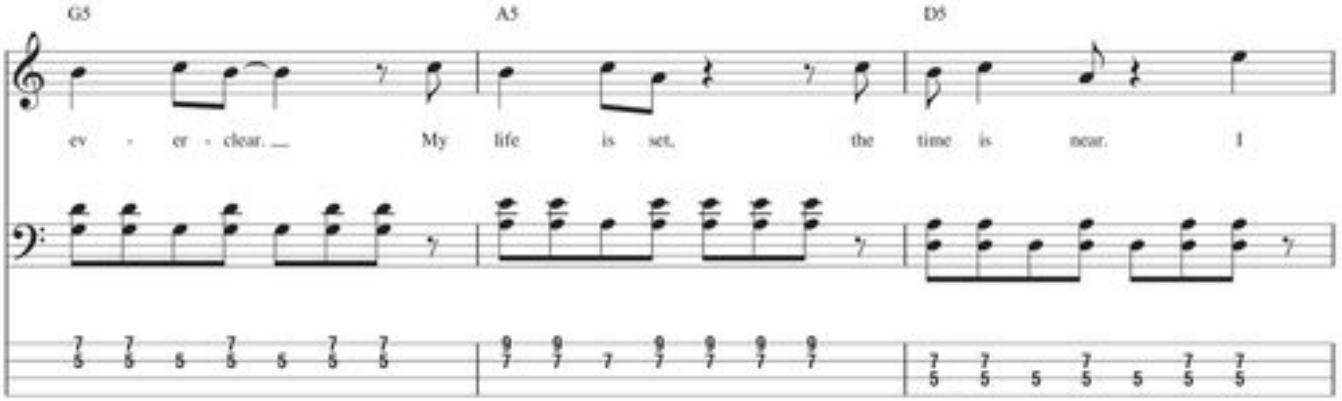
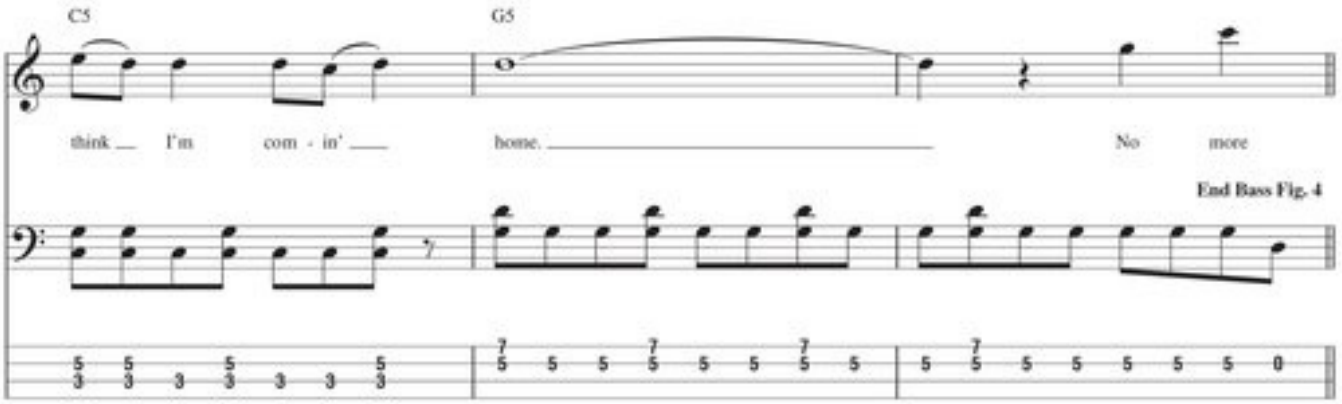
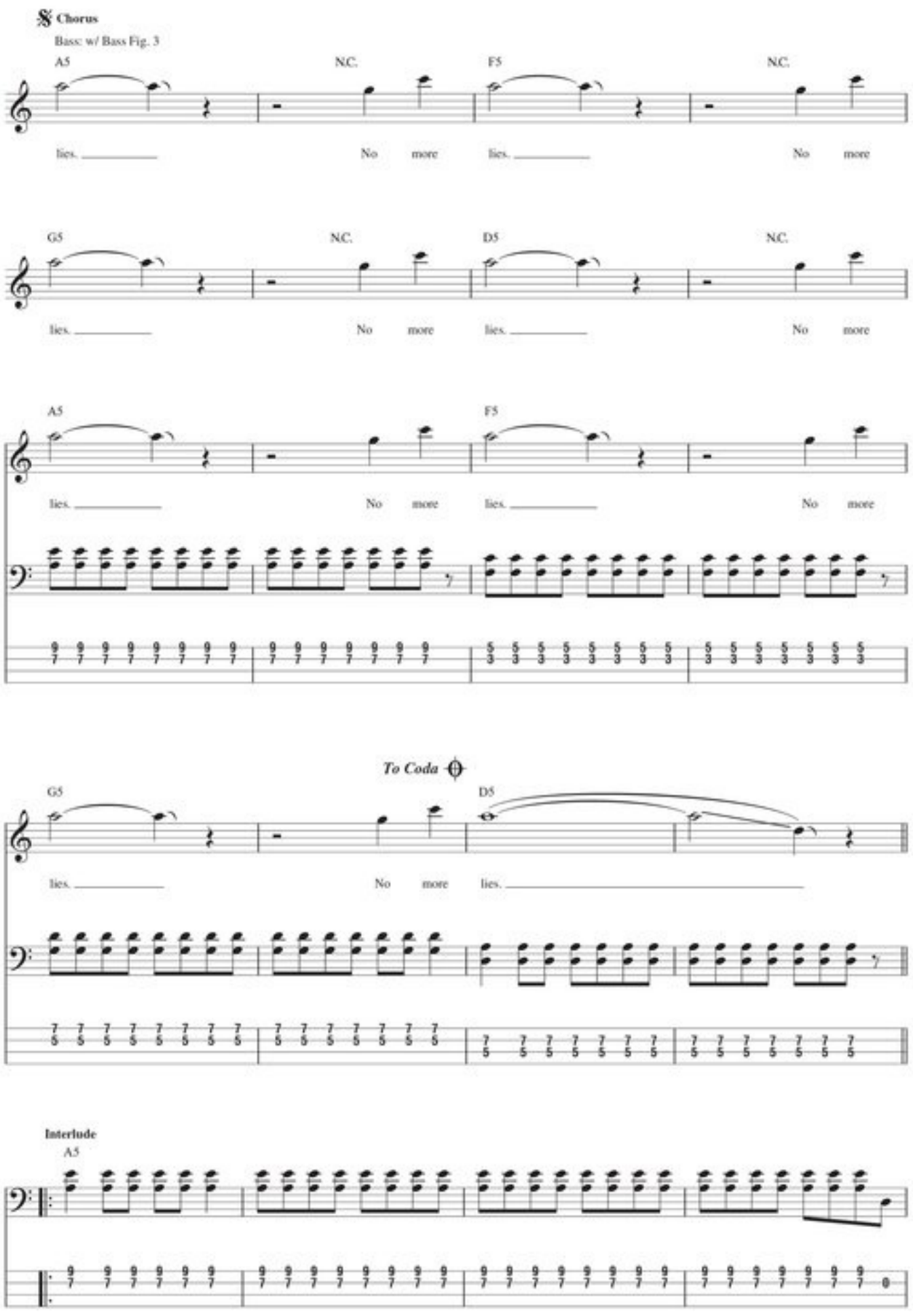
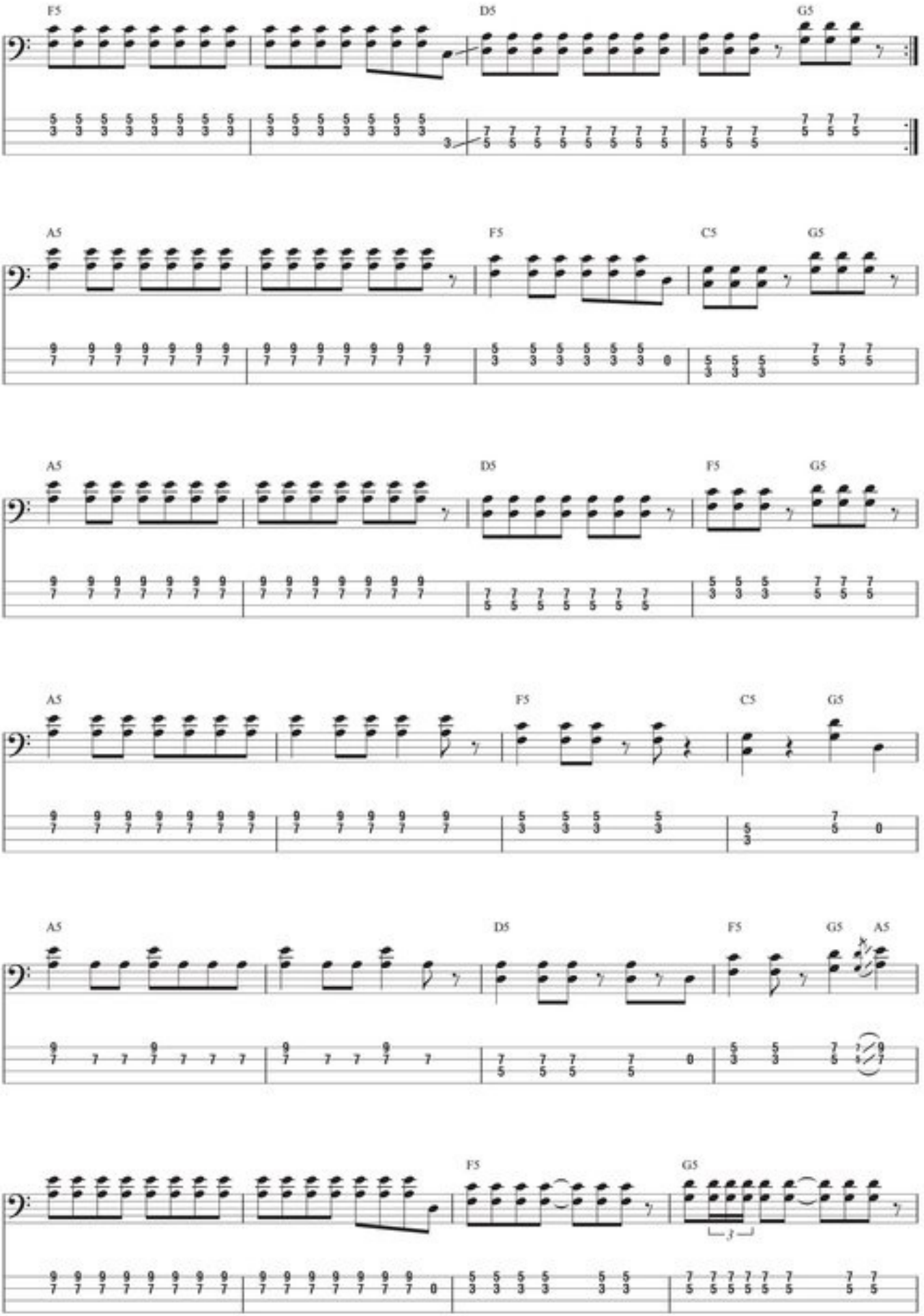
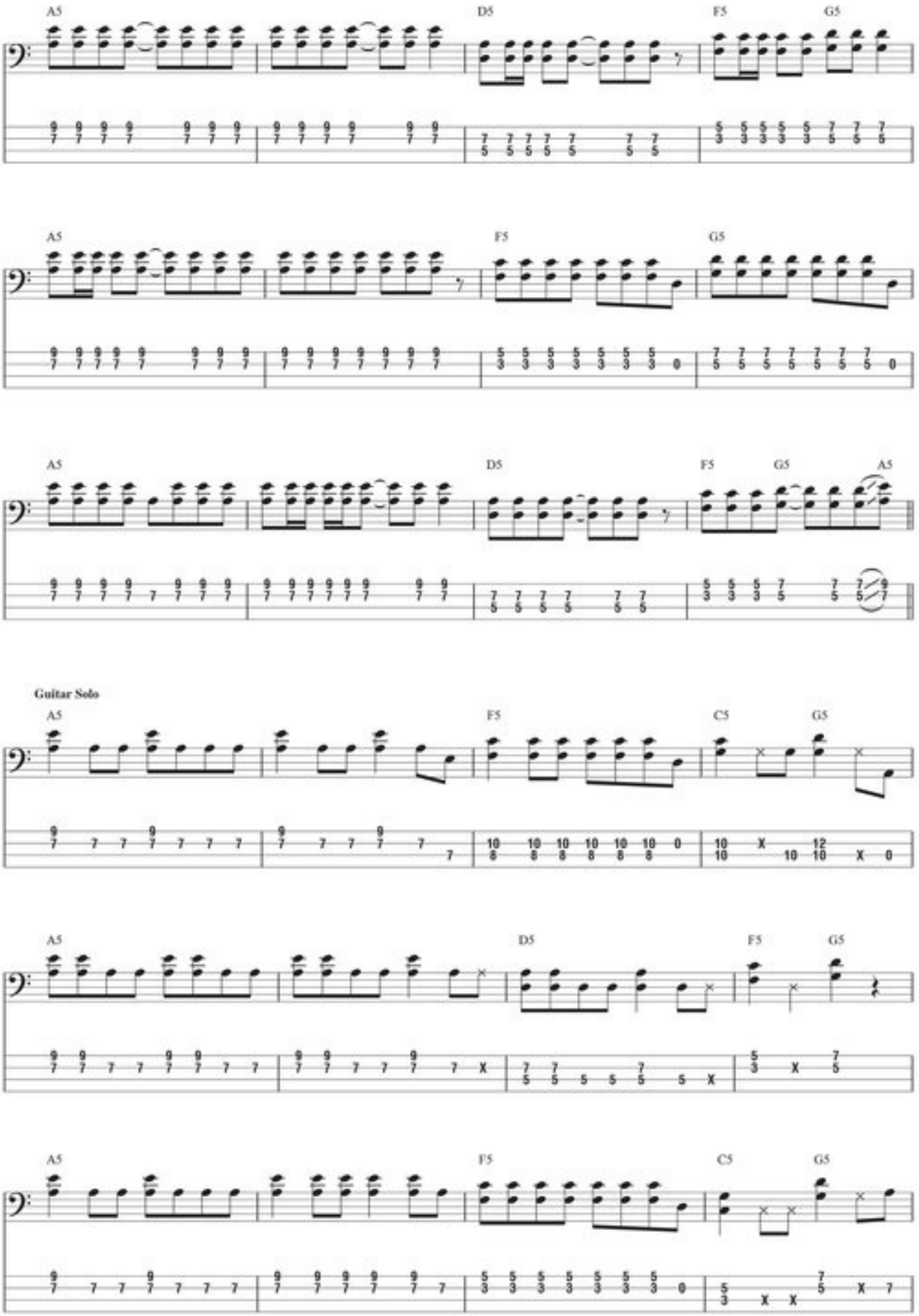
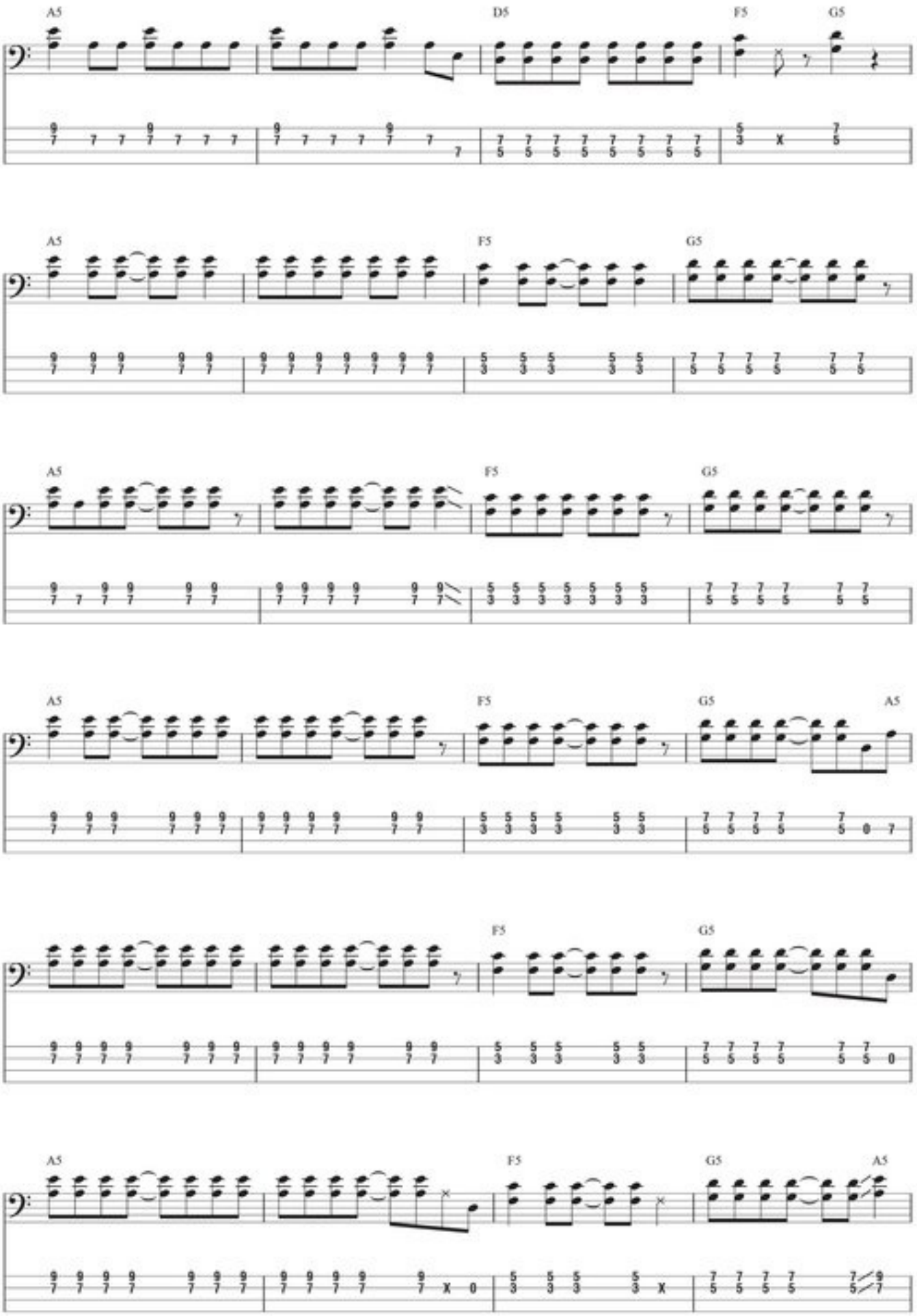
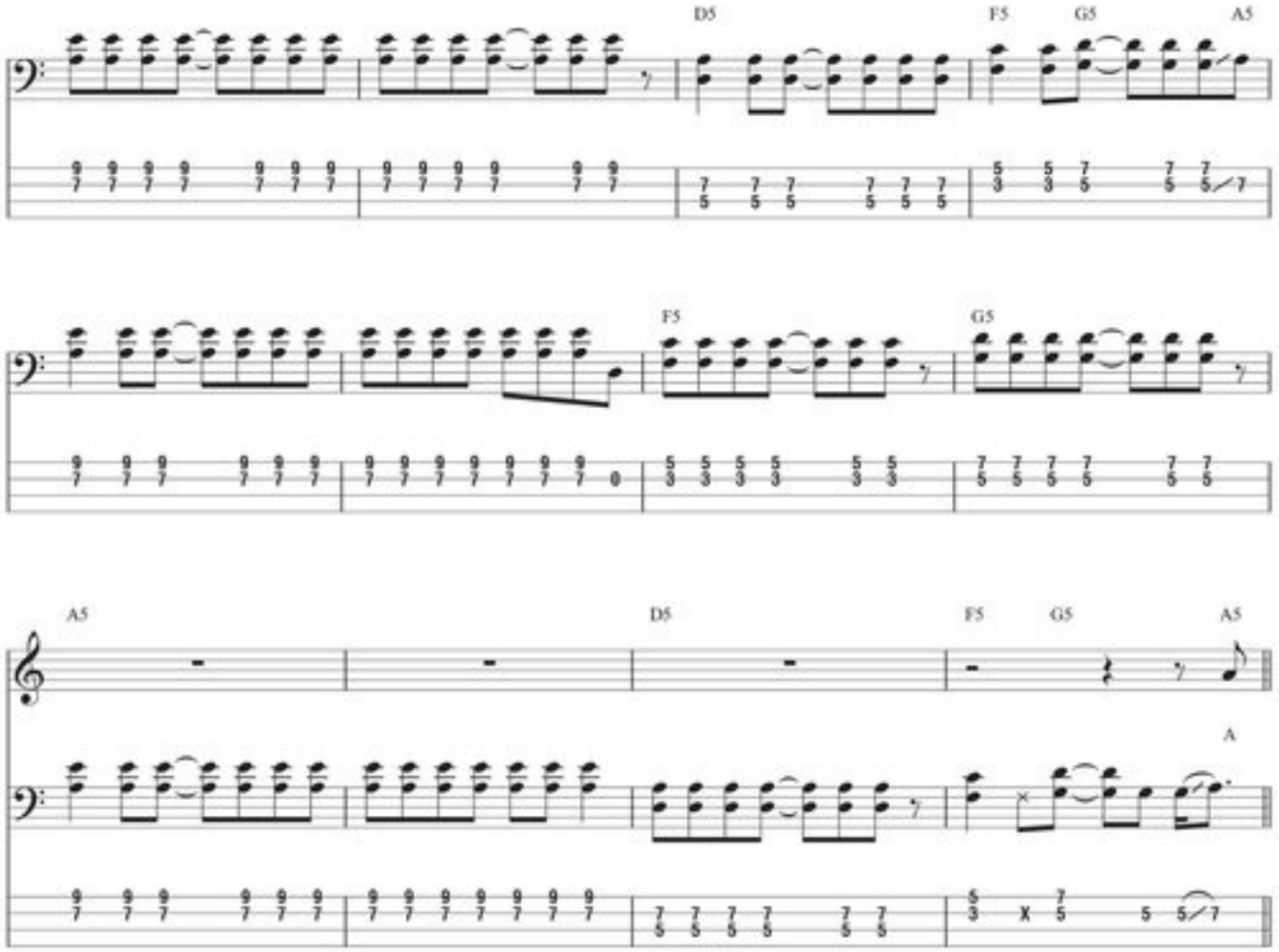

Verse

Bass: w/ Bass Fig. 1 (3 times)

D5
G5
but no re - grets from me.
A5
F5
May - be I'll be back some oth - er day...
(Some oth - er day.)
(Some
D5
G5
...to live a - gain, just who can say?
oth - er day.)
A5
F5
In what shape or form that I might be.
D5
G5
just an - oth - er chance for me. A
Pre-Chorus
A5
D5
C5
G5
hur - ried time, no dis - grace. In - stead of rac - ing to con - clu - sion, I'm
Bass Fig. 2
End Bass Fig. 2
Bass: w/ Bass Fig. 2 (2 3/4 times)
A5
D5
C5
G5
wish - ing all my life a - way. No one can stop me now.

A5 D5 C5 G5
Time is up. it could-n't last. But there's more things I'd like to do. I'm
A5 D5 C5
com - ing back to try a - gain some - day. May - be I'll
Chorus
G5 A5 N.C.
wait 'til then. No more lies. No more
Bass Fig. 3
F5 N.C. G5 N.C.
lies. No more lies. No more
Bass: w/ Bass Fig. 3
D5 N.C. A5 N.C. F5
lies. No more lies. No more lies.
End Bass Fig. 3

N.C.
G5
N.C.
D5
N.C.
No more lies.
No more lies.

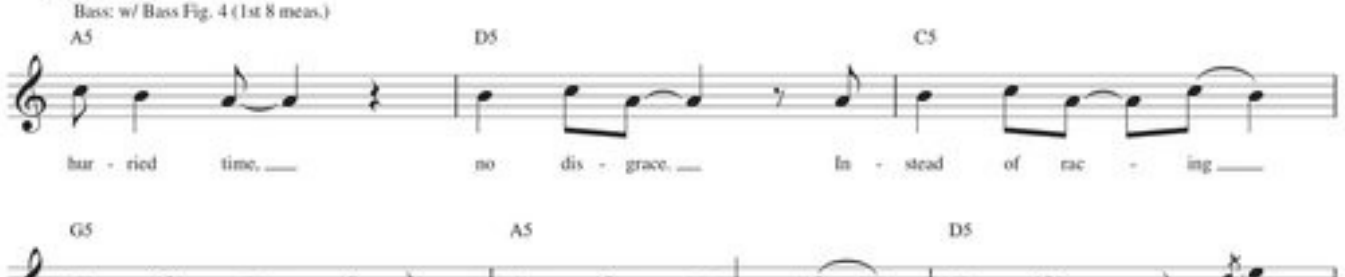
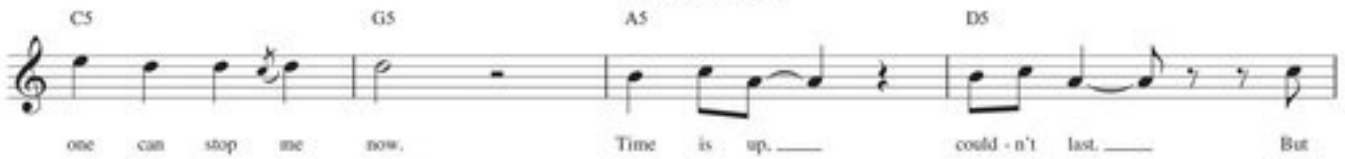
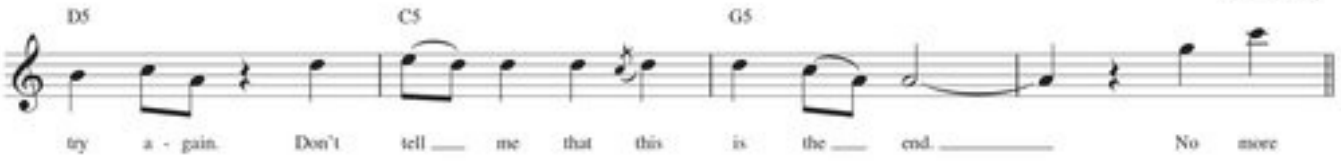
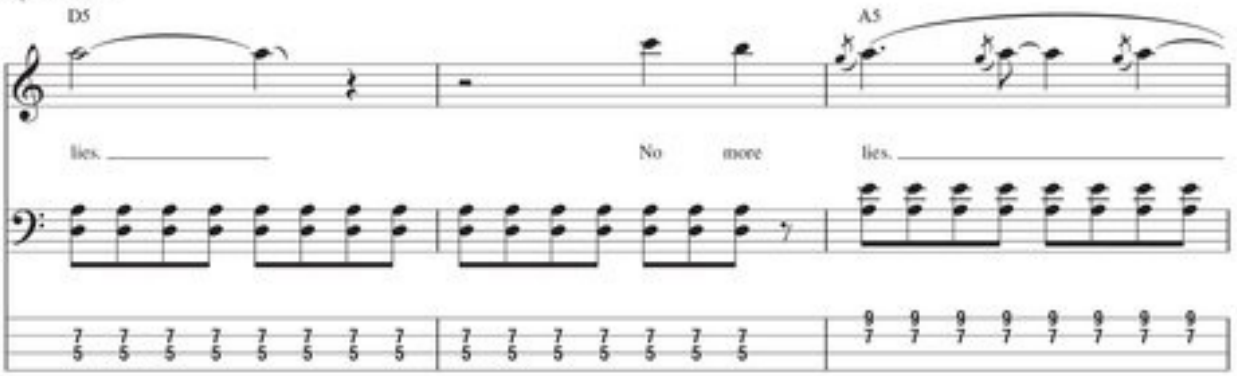
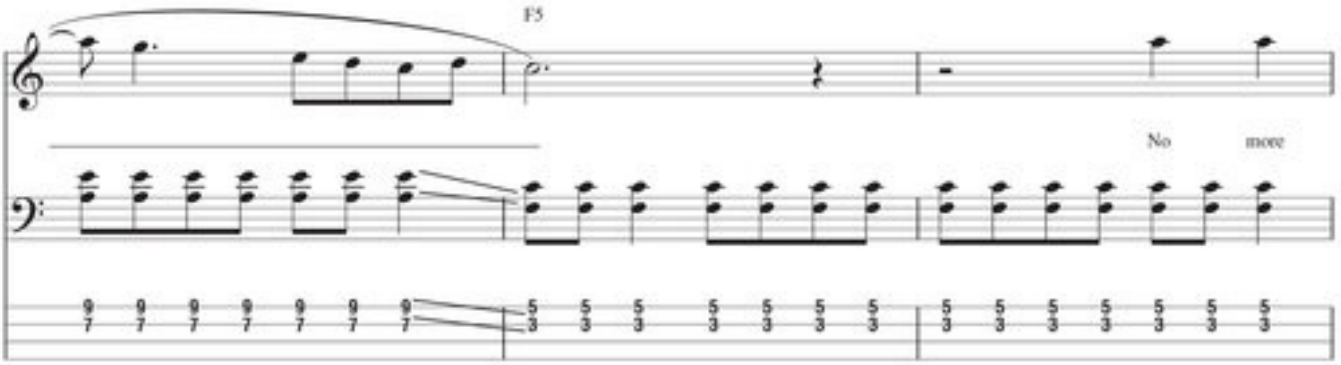
Verse

A5
F5
2. They're all sit - ting at my ta - ble,

D5
G5
talk - in' tall and drink - ing wine.

A5
F5
Their time is up just like me,

D5
G5
but they just don't know it yet.
A5
F5
So just a word of warn - ing
D5
G5
when you're in your deep - est dreams:
A5
F5
There's noth - ing you can hide from,

D5
G5
I've got my eye on you.
The

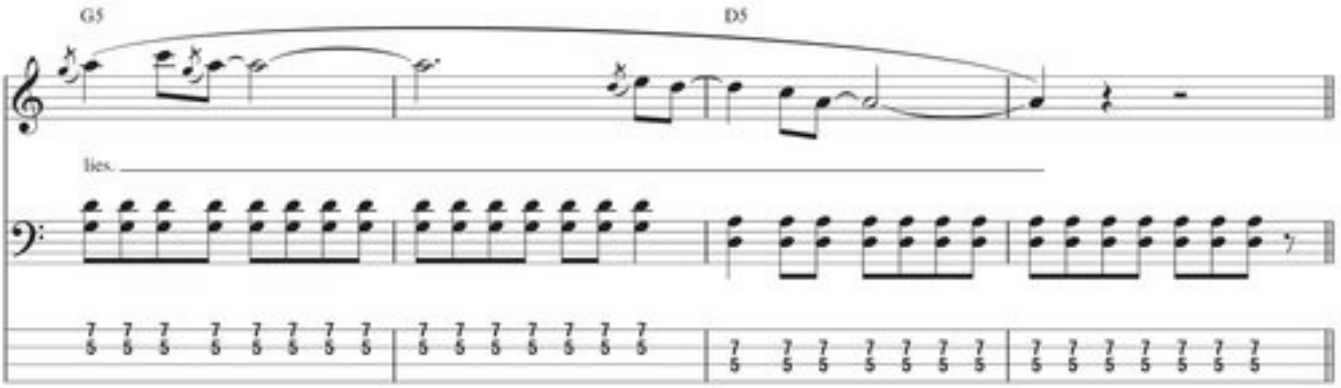
Pre-Chorus

A5
D5
C5
clock is fast, the hour's near. E - vent - ful past is
Bass Fig. 4

G5
A5
D5
ev - er - clear. My life is set, the time is near. I

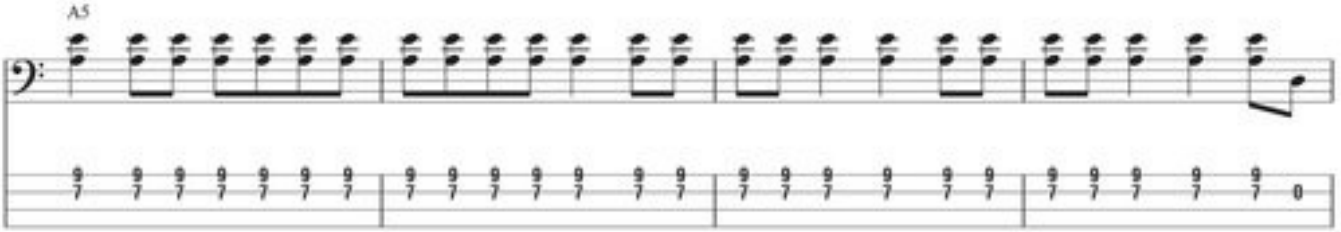
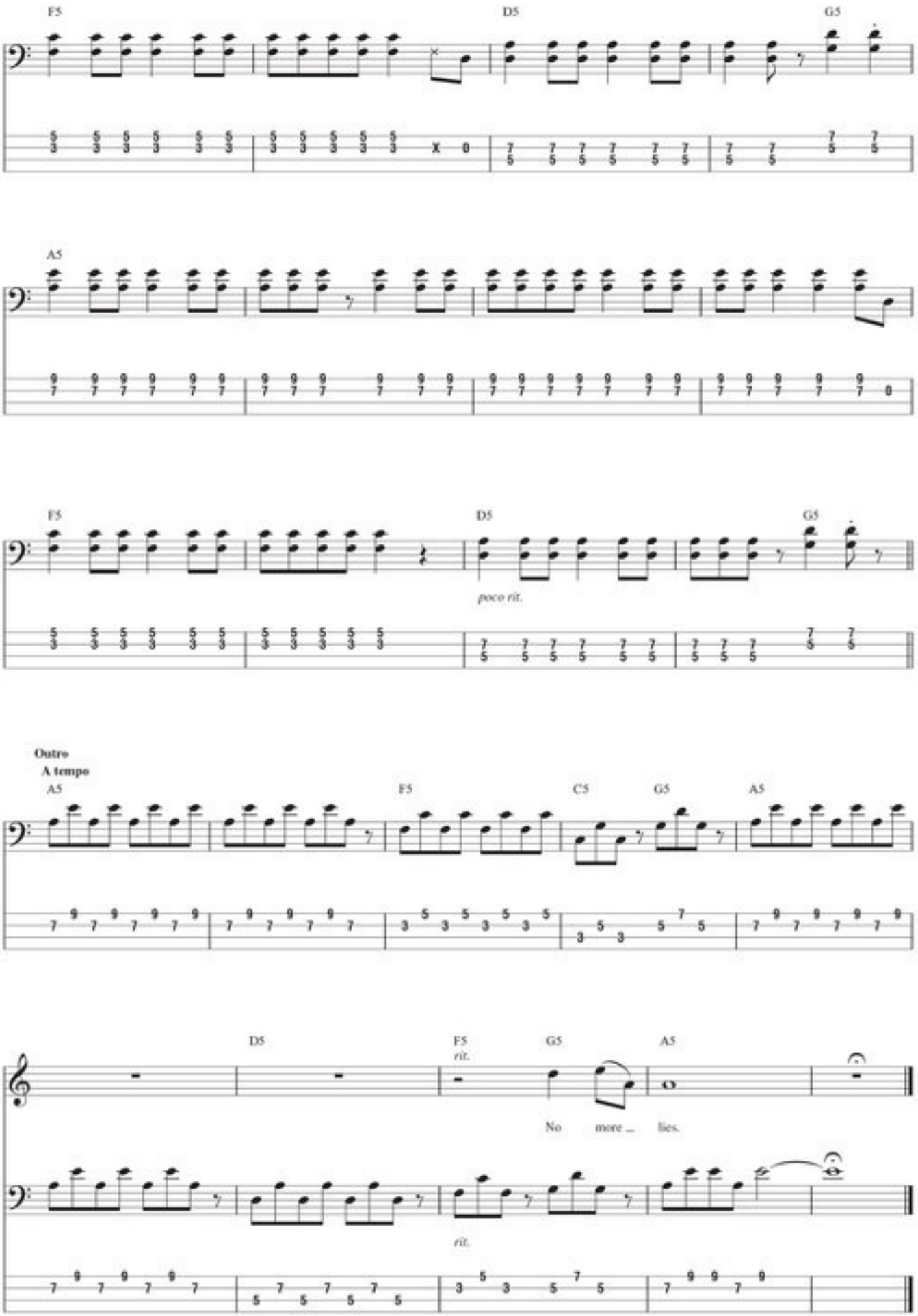

C5
G5
think I'm com - in' home. No more
End Bass Fig. 4


Chorus
Bass: w/ Bass Fig. 3
A5
N.C.
F5
N.C.
lies.
No more
lies.
No more
G5
N.C.
D5
N.C.
lies.
No more
lies.
No more
A5
F5
lies.
No more
lies.
No more
To Coda
G5
D5
lies.
No more
lies.
Interlude
A5

F5
D5
G5
A5
F5
C5
G5
A5
D5
F5
G5
A5
F5
C5
G5
A5
D5
F5
G5
A5
F5
G5

A5
D5
F5
G5
A5
F5
G5
A5
D5
F5
G5
A5
Guitar Solo
A5
F5
C5
G5
A5
D5
F5
G5
A5
F5
C5
G5


A5
D5
F5
G5
A5
F5
G5
A5
F5
G5
A5
F5
G5
A5
F5
G5
A5
F5
G5
A5
F5
G5
A5

Pre-Chorus

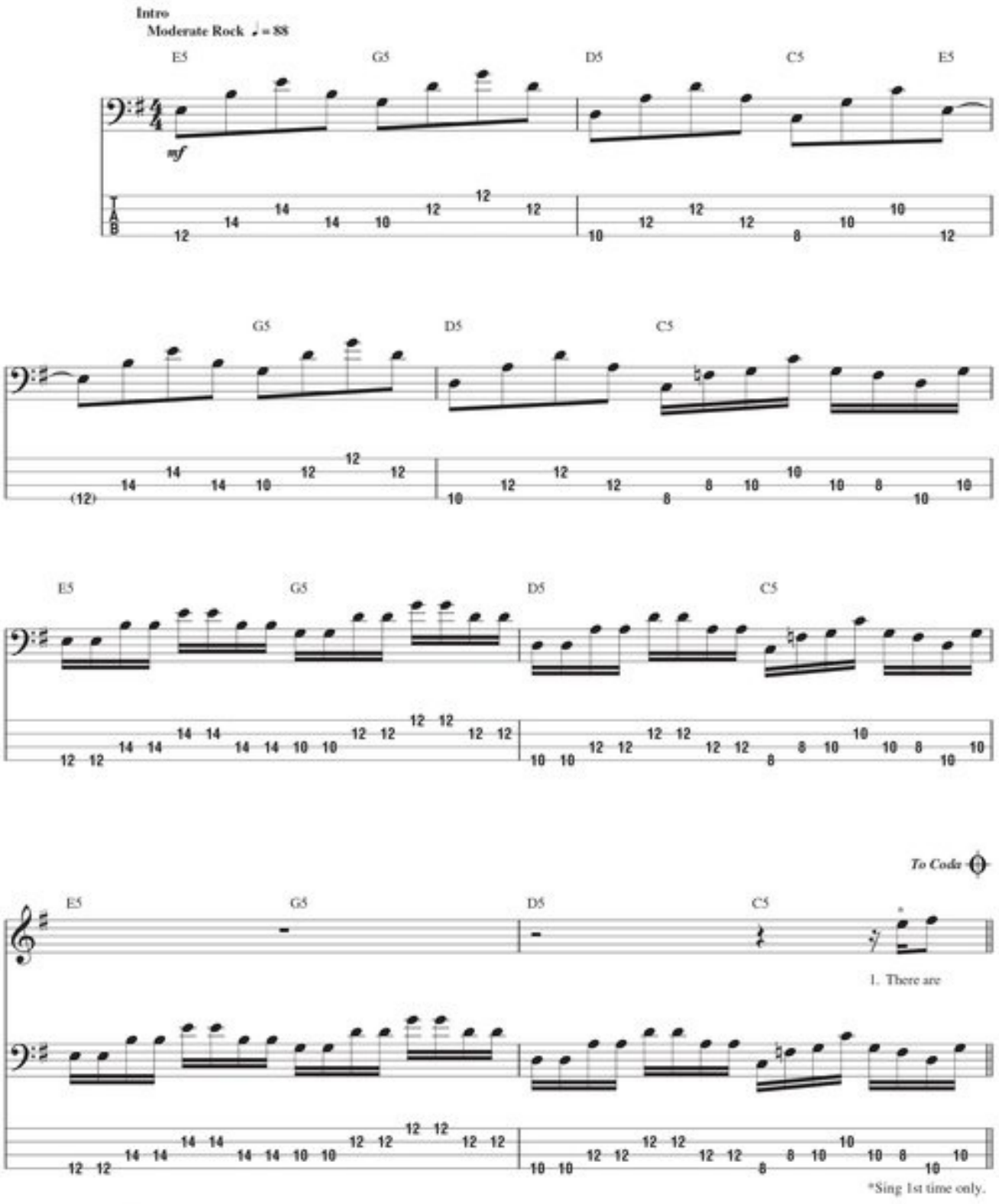
Bass: w/ Bass Fig. 4 (1st 8 meas.)

Bass: w/ Bass Fig. 4

D.S. al Coda

Coda





Interlude

F5
D5
G5
A5
F5
D5
G5
poco rit.
Outro
A tempo
A5
F5
C5
G5
A5
D5
F5
rit.
G5
A5
No more _ lies.
rit.

from *No Prayer for the Dying*

No Prayer for the Dying

Words and Music by Steven Harris

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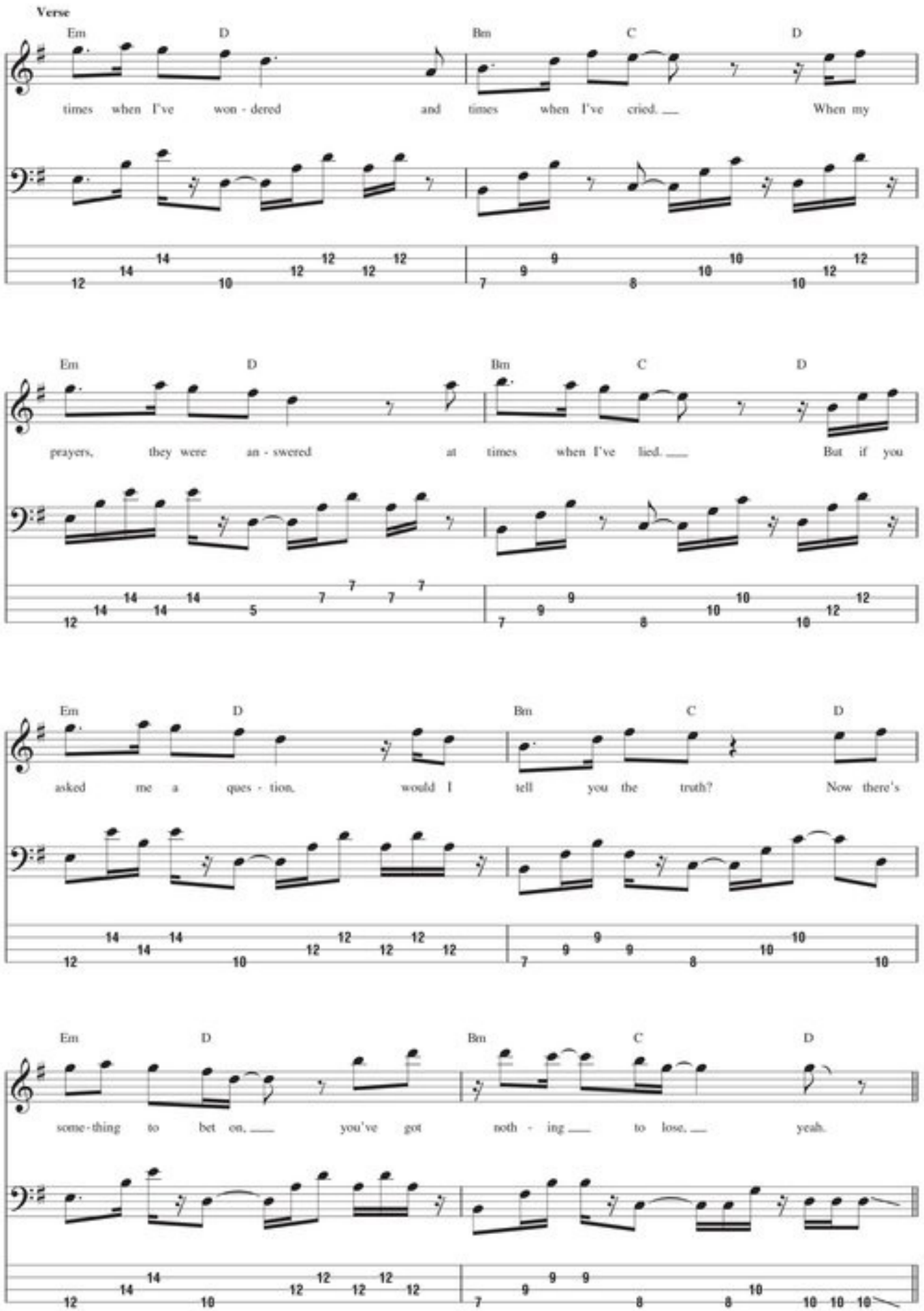
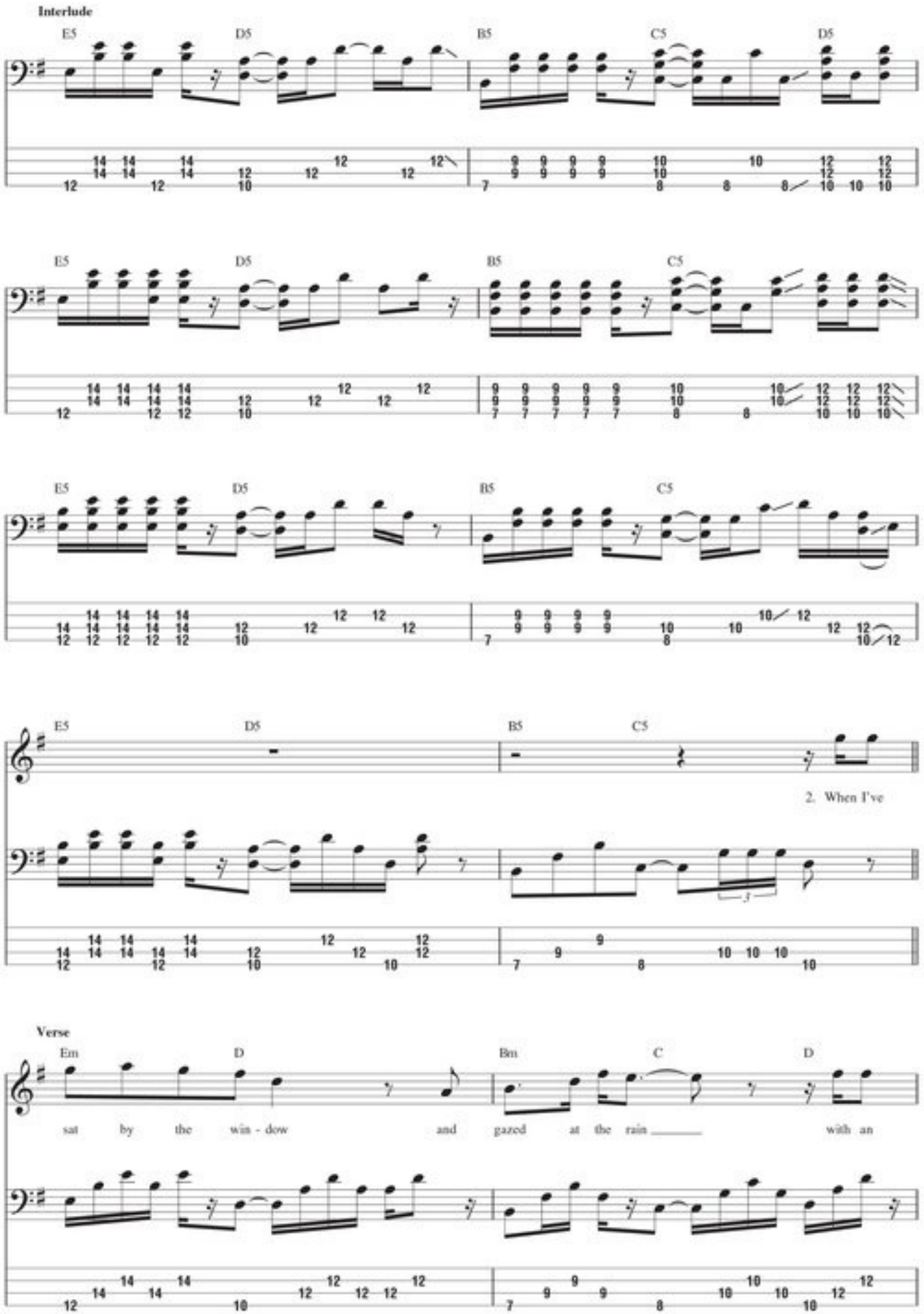
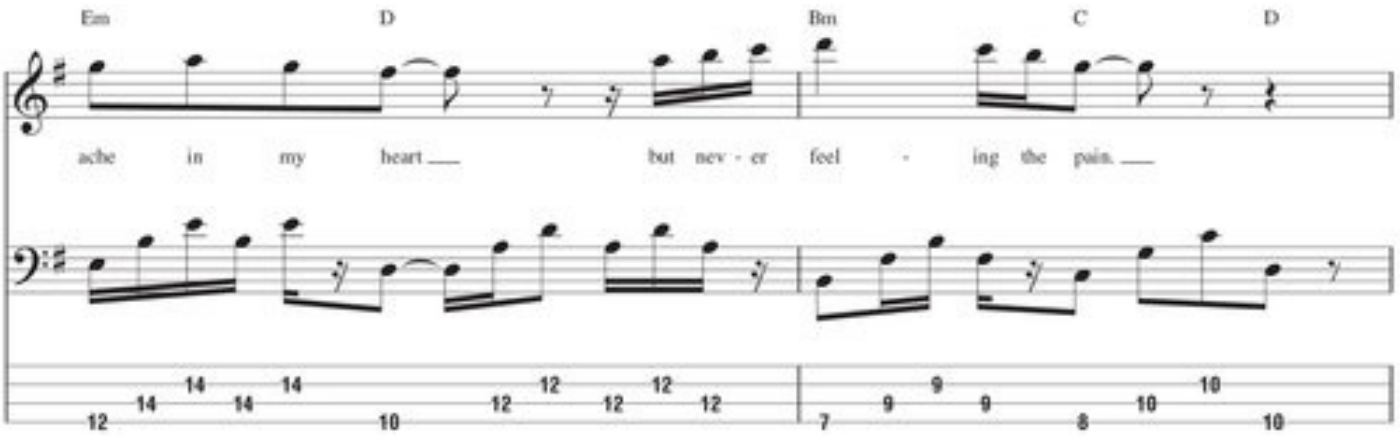
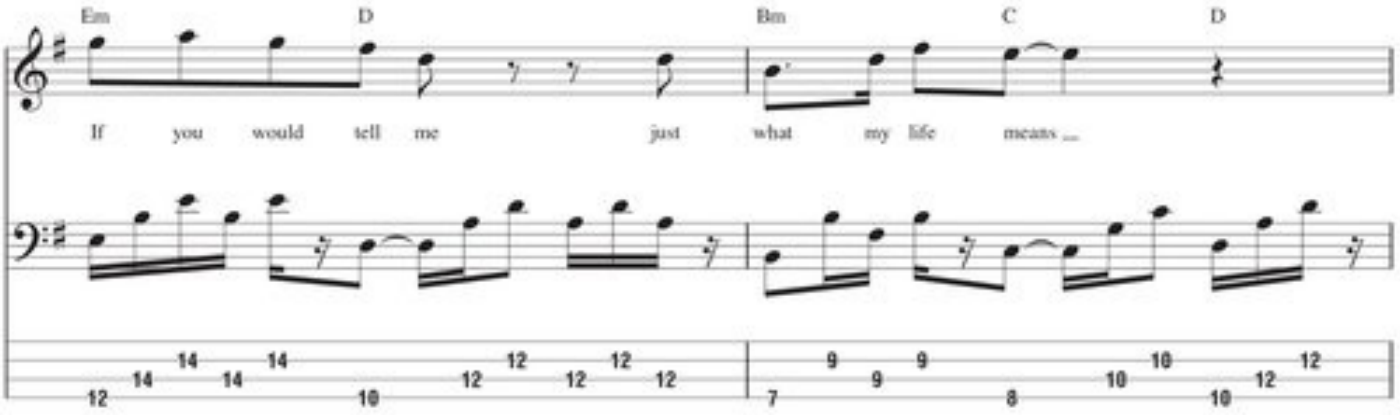
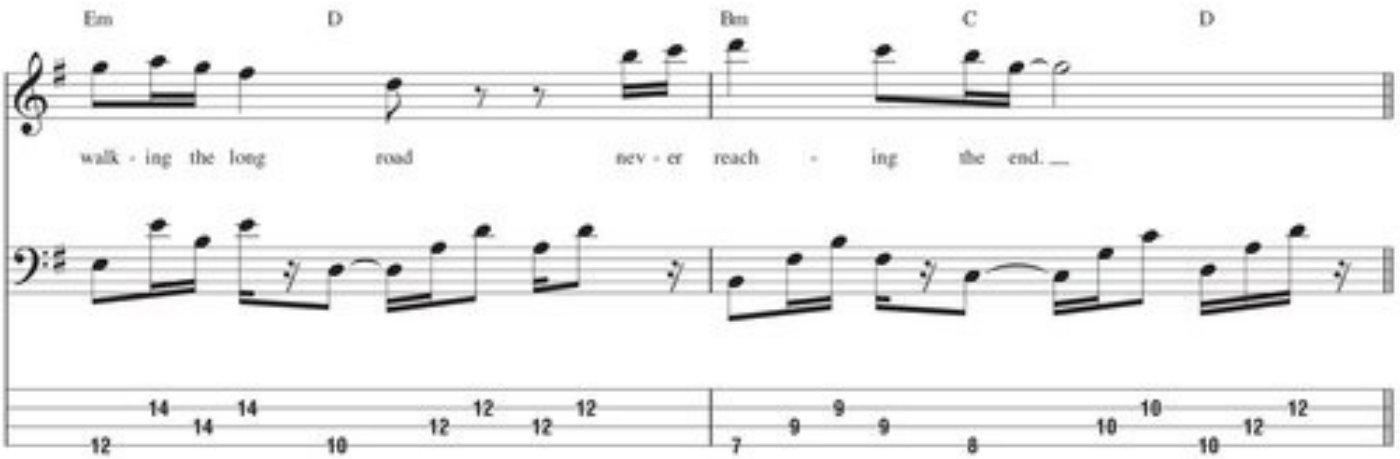
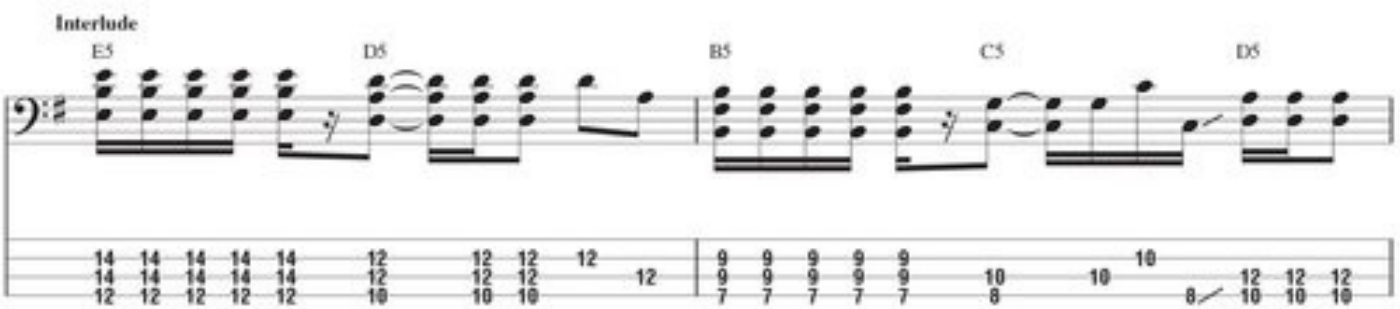
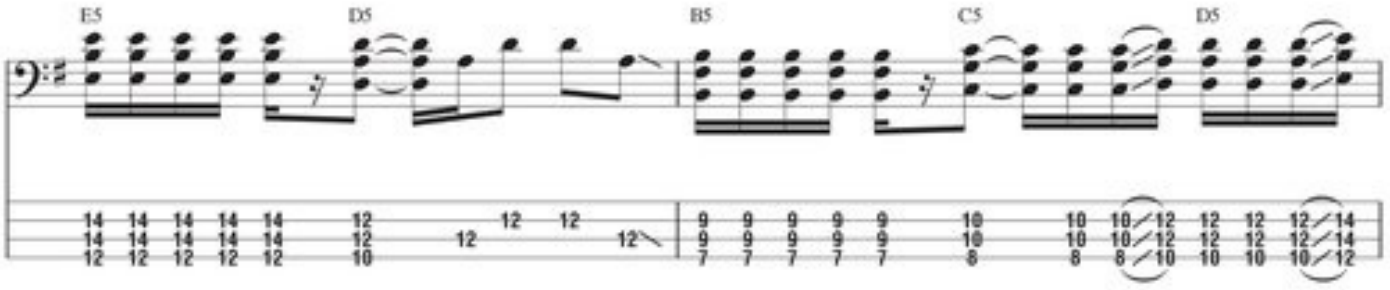
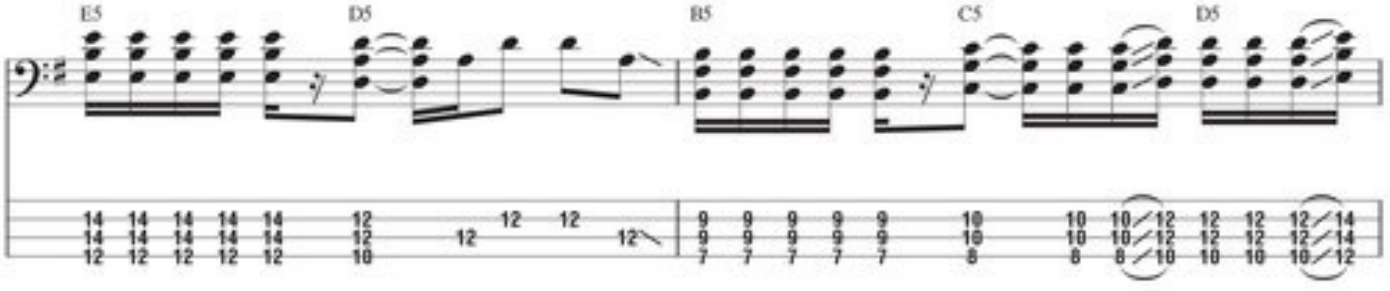
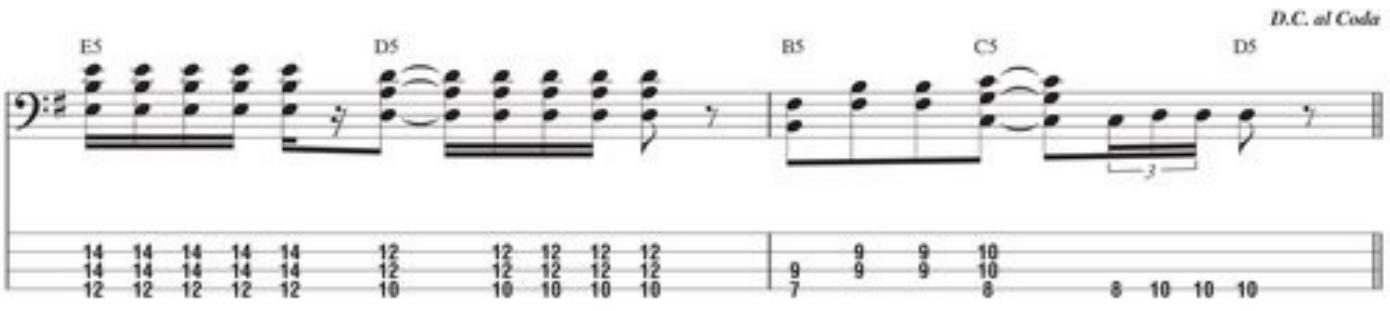
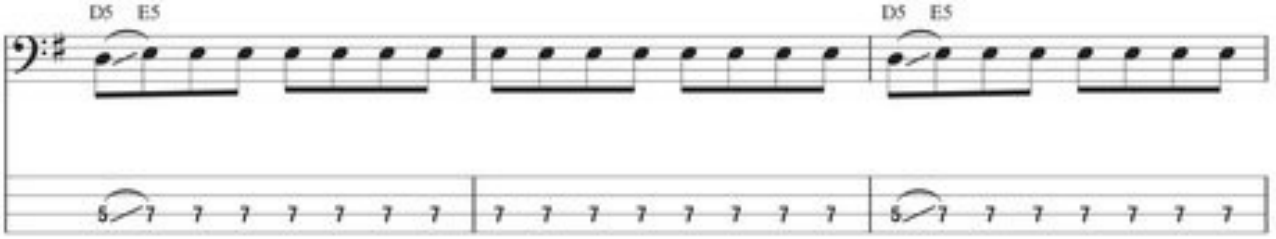
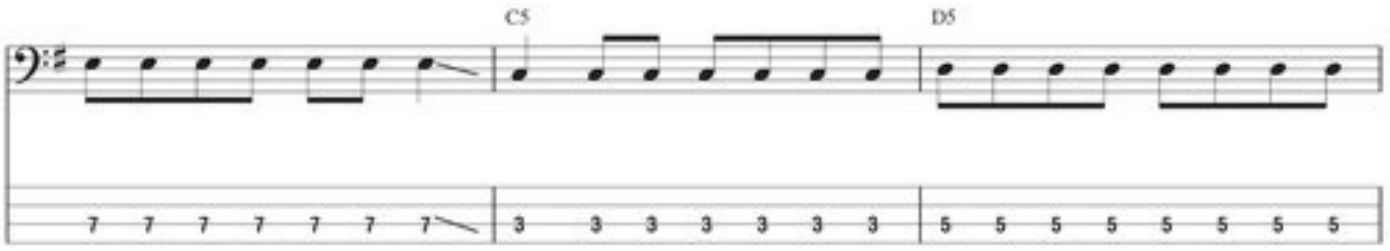
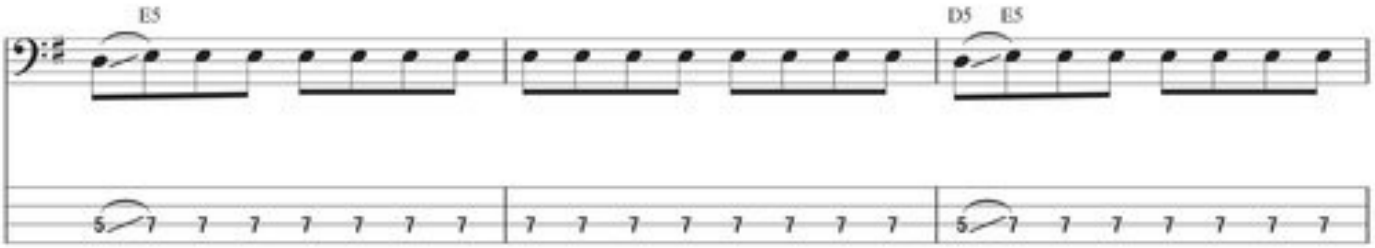
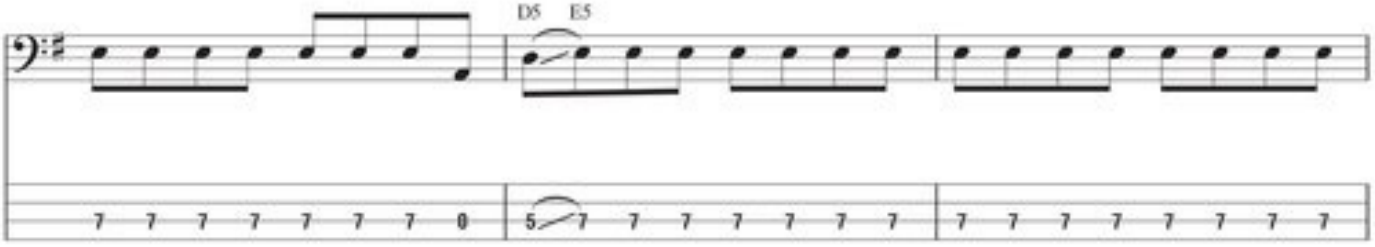
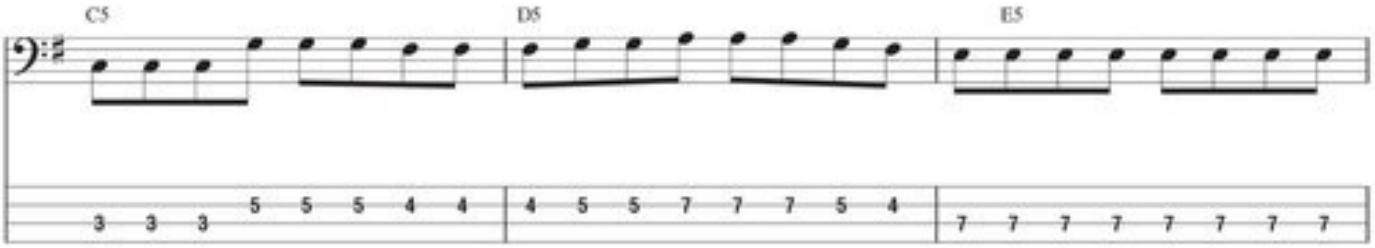
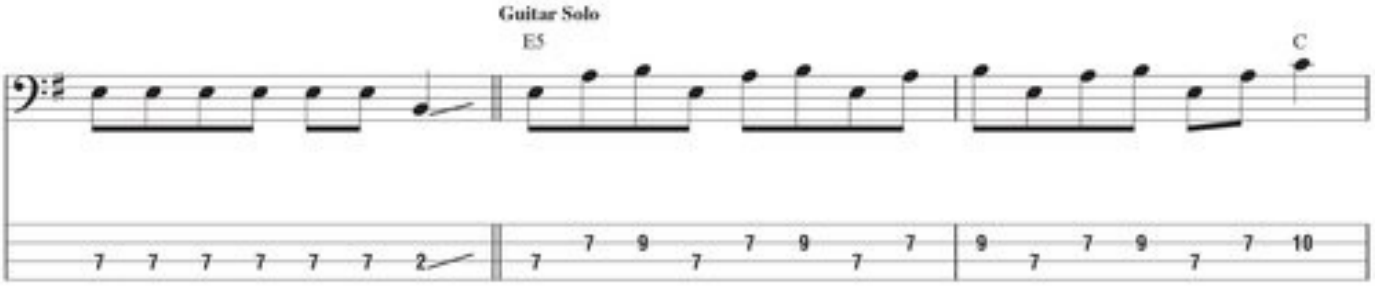
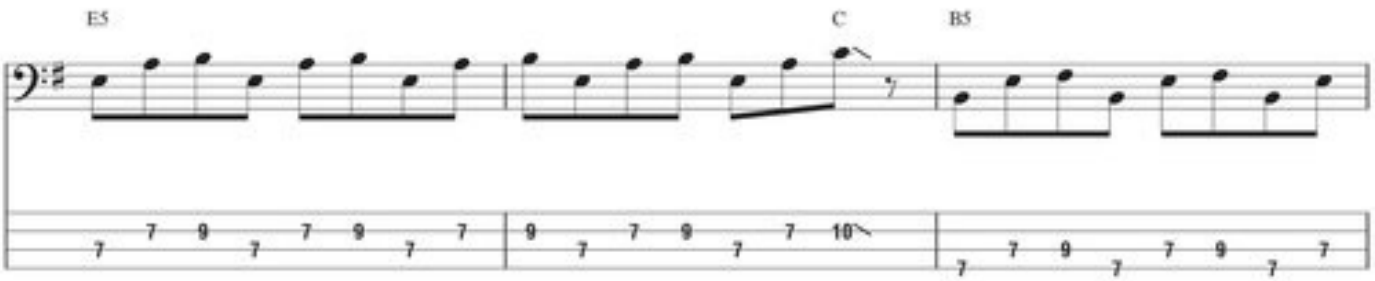
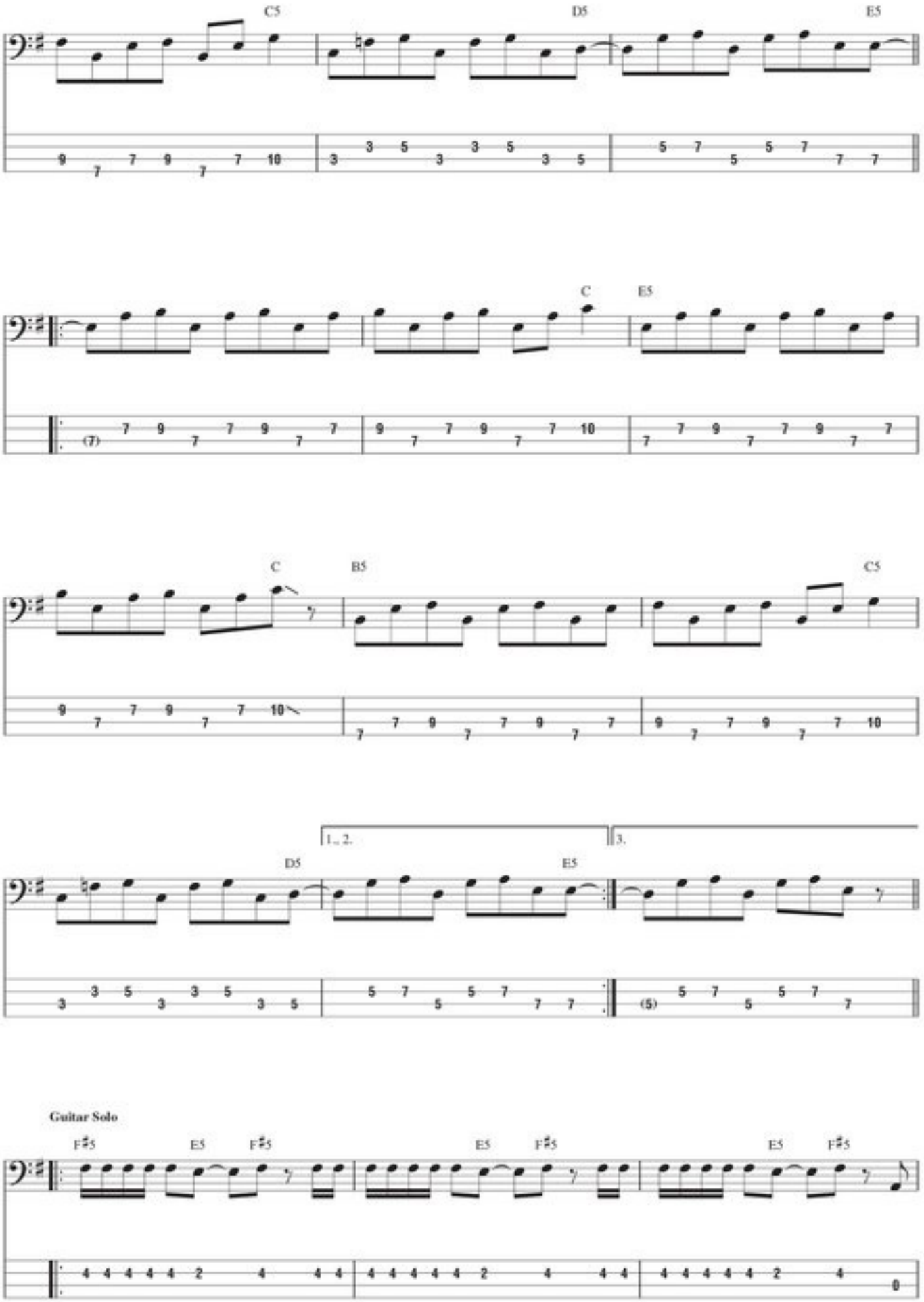

Verse
Em D Bm C D
times when I've won - dered and times when I've cried. When my
Em D Bm C D
prayers, they were an - swered at times when I've lied. But if you
Em D Bm C D
asked me a ques - tion, would I tell you the truth? Now there's
Em D Bm C D
some - thing to bet on, you've got noth - ing to lose, yeah.

Interlude
E5
D5
B5
C5
D5
E5
D5
B5
C5
E5
D5
B5
C5
E5
D5
B5
C5
2. When I've
Verse
Em
D
Bm
C
D
sat by the win - dow and gazed at the rain with an


Em D Bm C D
ache in my heart but nev - er feel - ing the pain.

Em D Bm C D
If you would tell me just what my life means

Em D Bm C D
walk - ing the long road nev - er reach - ing the end.

Interlude
E5 D5 B5 C5 D5





Coda

Double time (♪ = ♩)

E5
D5 E5

D5 E5

C5
D5
E5

Guitar Solo
E5
C

E5
C
B5

C5
D5
E5
C
E5
C
B5
C5
1., 2.
3.
D5
E5
Guitar Solo
F♯5
E5
F♯5
E5
F♯5
E5
F♯5

2nd time, Bass: w/ Bass Fill 1

G5 F♯5 E5 D5 E5 F♯5 E5 F♯5 E5 F♯5

E5 F♯5 G5 F♯5 E5 D5 E5 F♯5 G5 F♯5 E5

Bridge

Esus2

God, give me the an -

Bass Fig. 1

let ring

Dsus2 Bsus2 Csus2 Dsus2

- swer to my life.

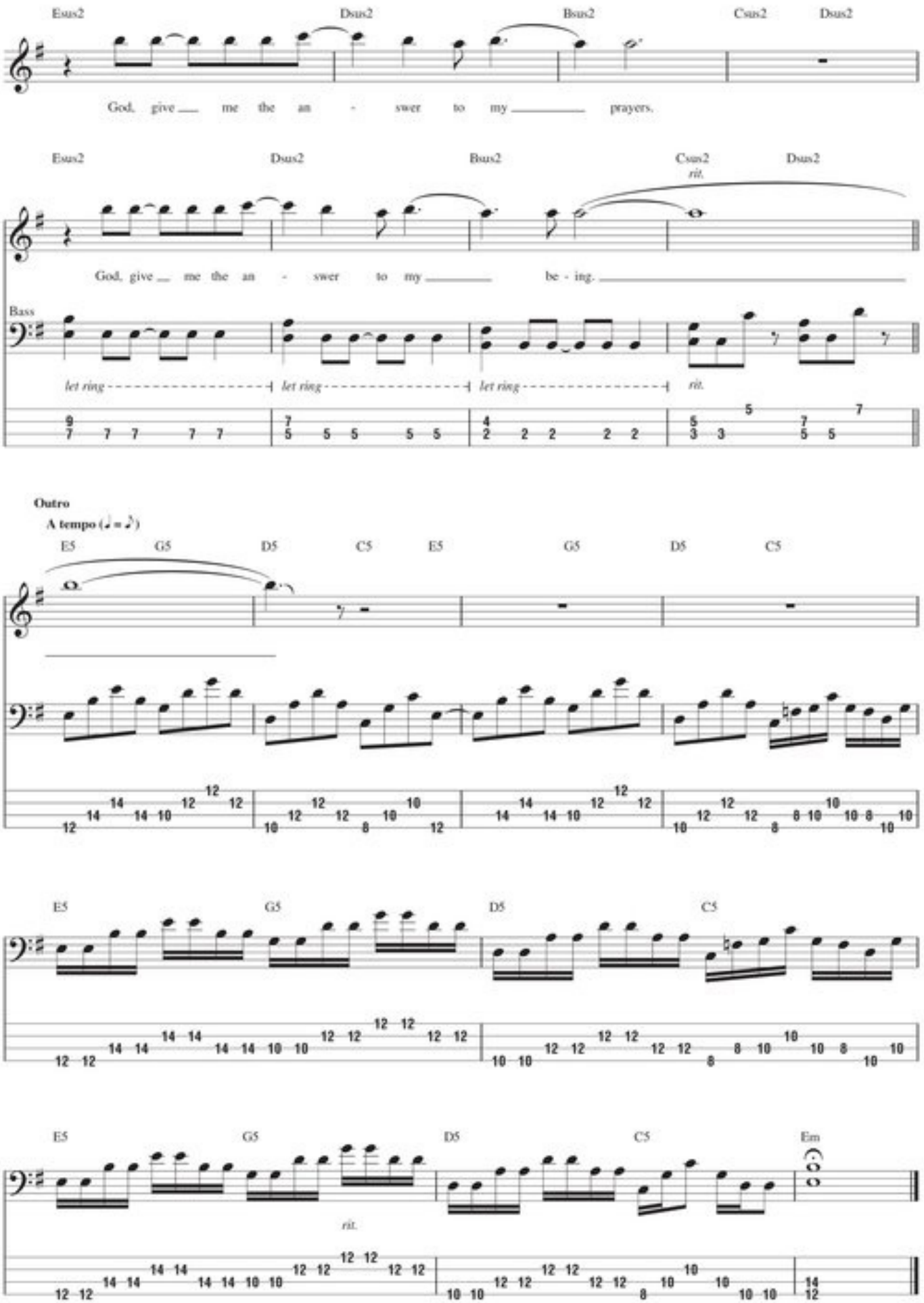
End Bass Fig. 1

let ring *let ring* *let ring* *let ring*

Bass: w/ Bass Fig. 1 (2 times)

Esus2 Dsus2 Bsus2 Csus2 Dsus2

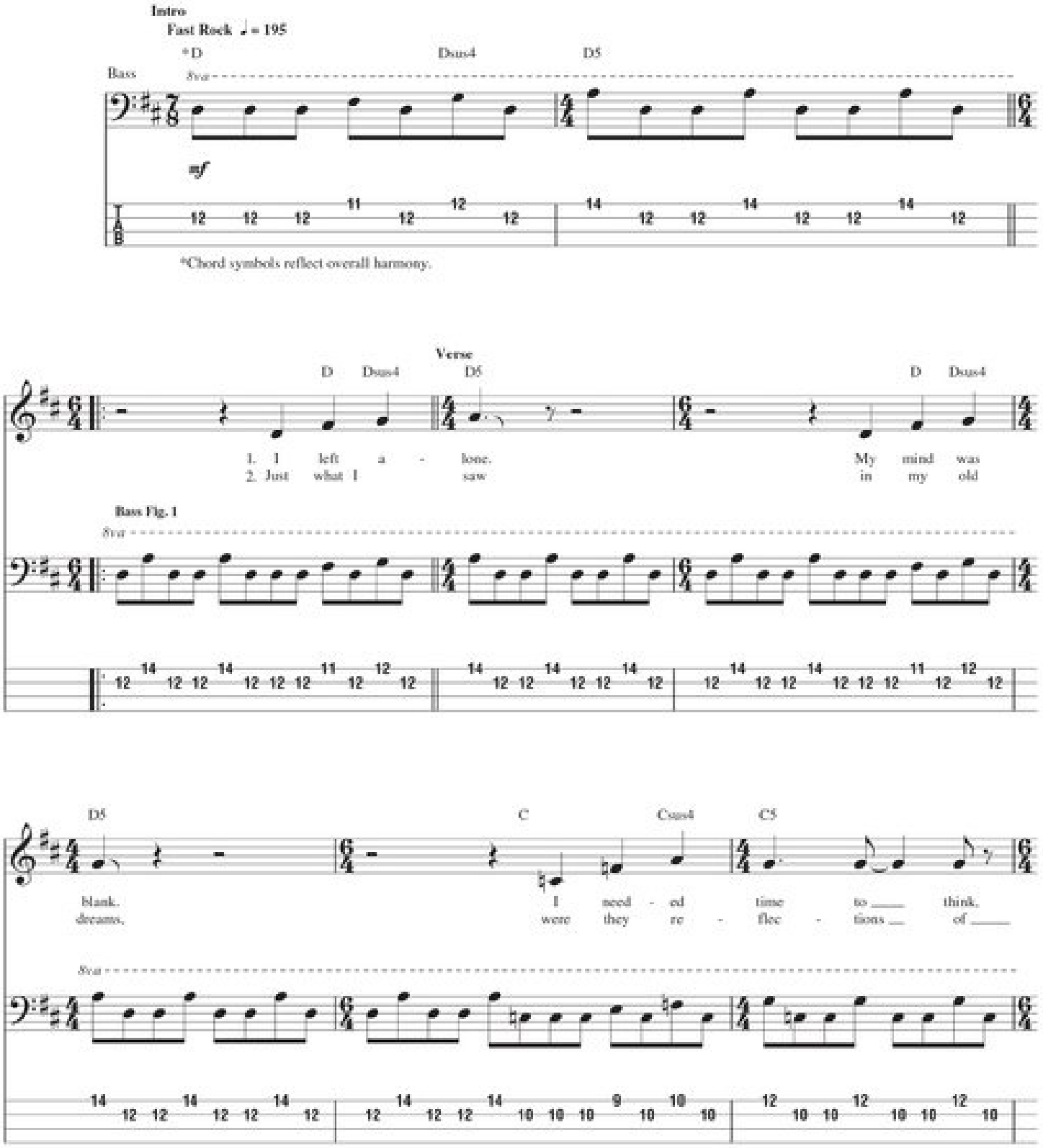
God, give me the an - swer to my dreams.

Bass Fill 1

Esus2
Dsus2
Bsus2
Csus2
Dsus2
God, give me the an - swer to my prayers.
Esus2
Dsus2
Bsus2
Csus2
rit.
Dsus2
God, give me the an - swer to my be - ing.
Bass
let ring
let ring
let ring
rit.
Outro
A tempo (♩ = ♪)
E5
G5
D5
C5
E5
G5
D5
C5
E5
G5
D5
C5
E5
G5
D5
C5
Em
rit.

from *The Number of the Beast*

The Number of the Beast

Words and Music by Steven Harris

Spoken: Woe to you, oh, Earth and Sea,
For the Devil sends the beast with wrath,
Because he knows the time is short...
Let him who hath understanding
Reckon the number of the beast,
For it is a human number.
Its number is six hundred and sixty six.
– Revelations Ch. 13 v. 8

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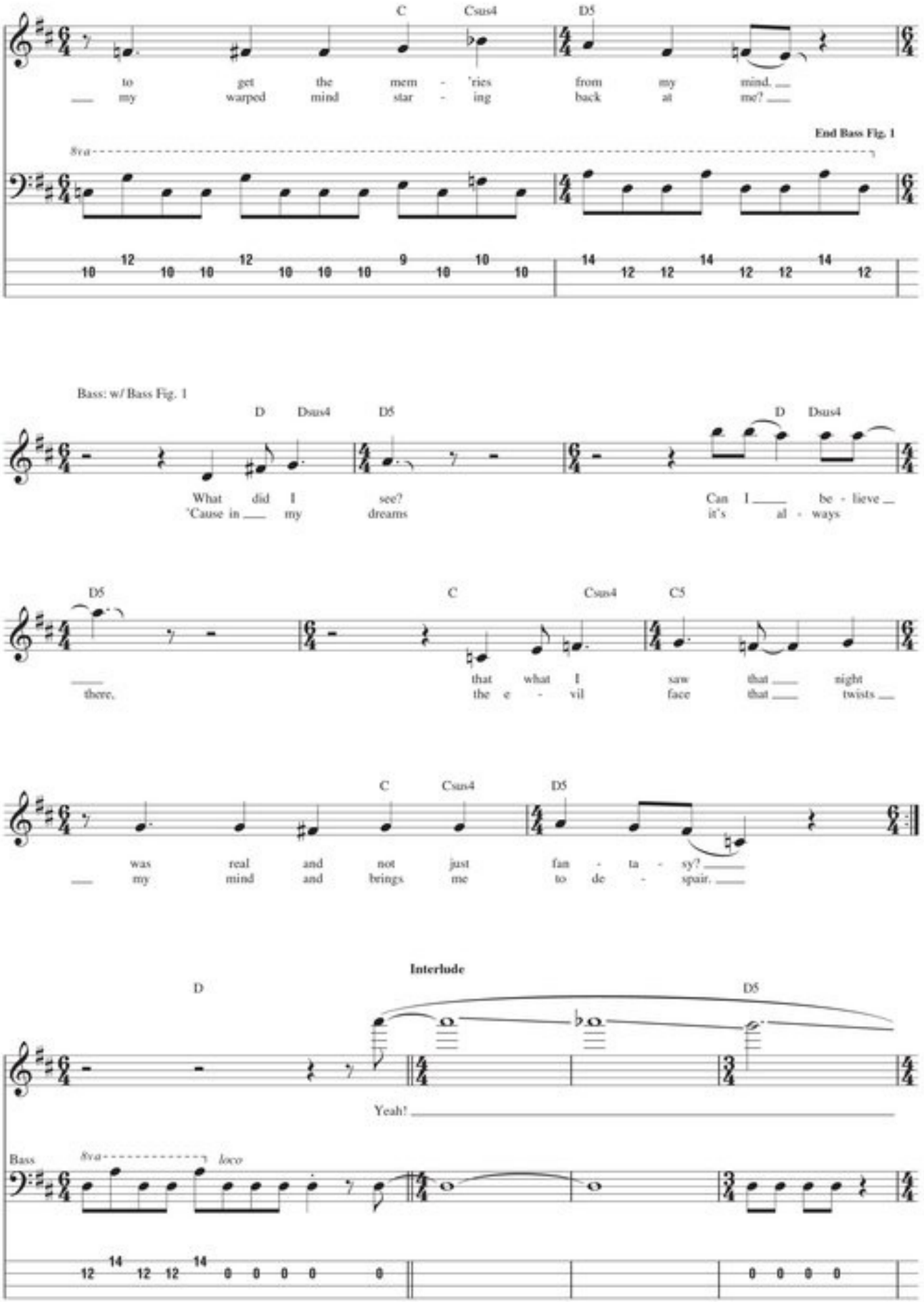
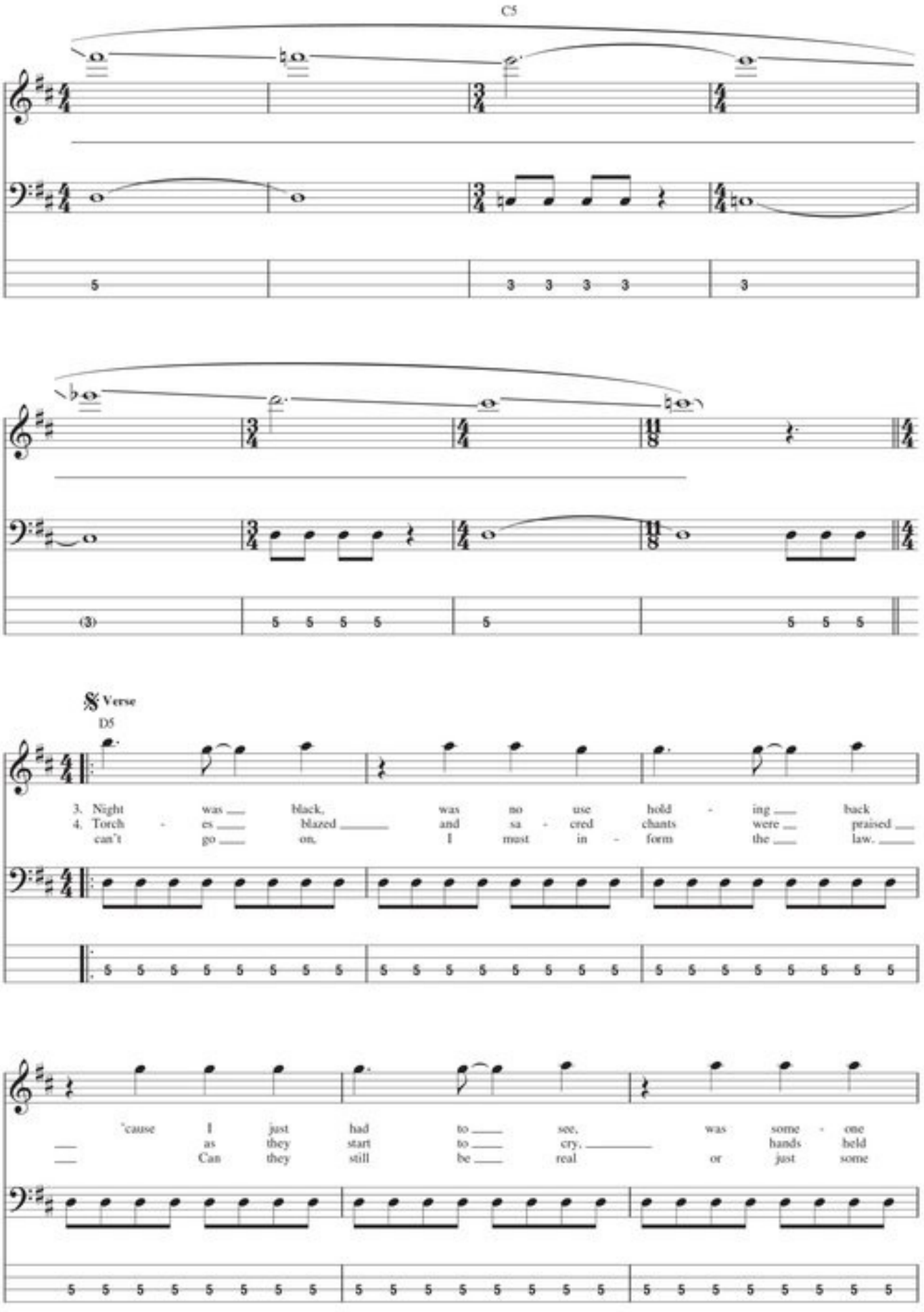
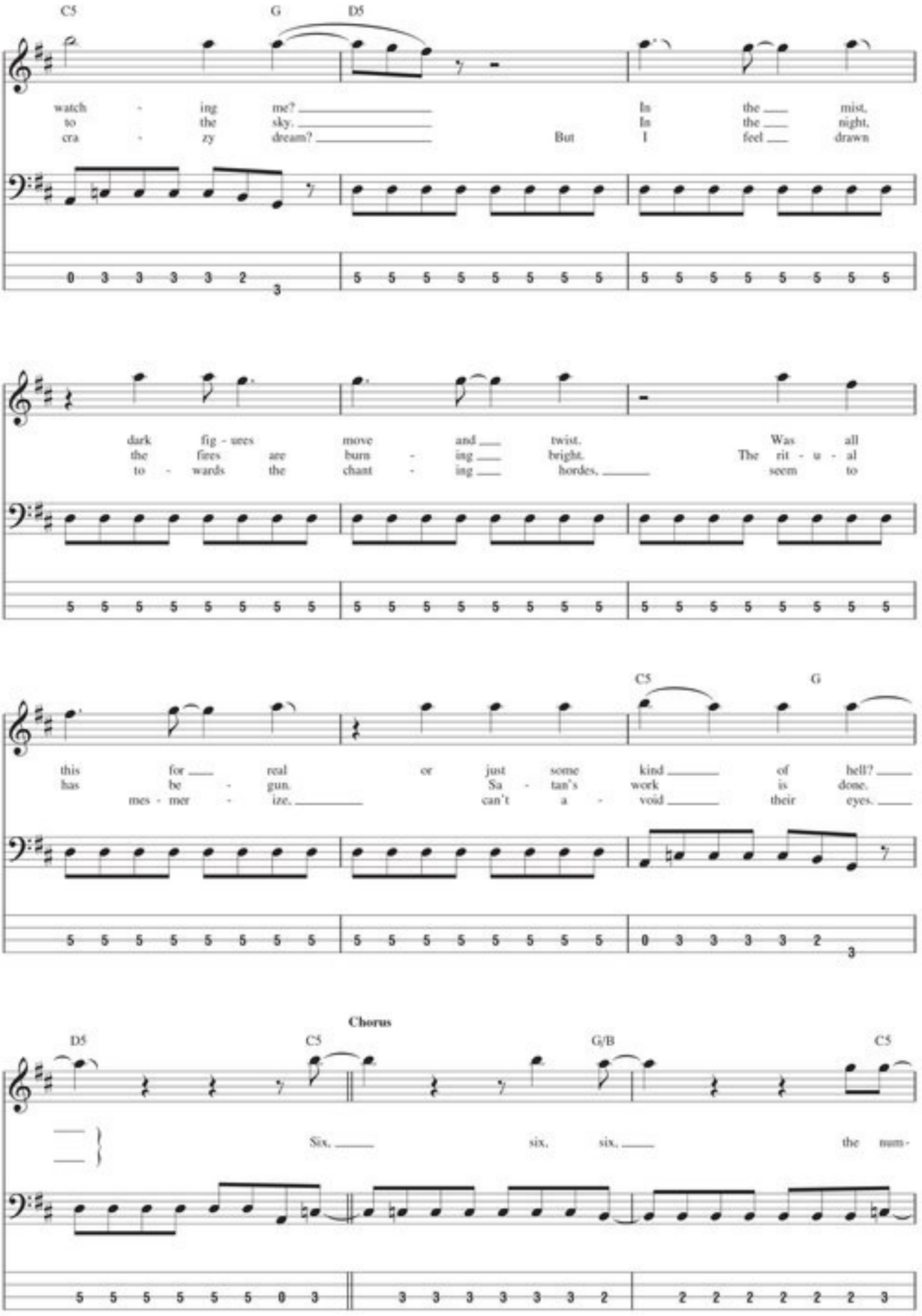
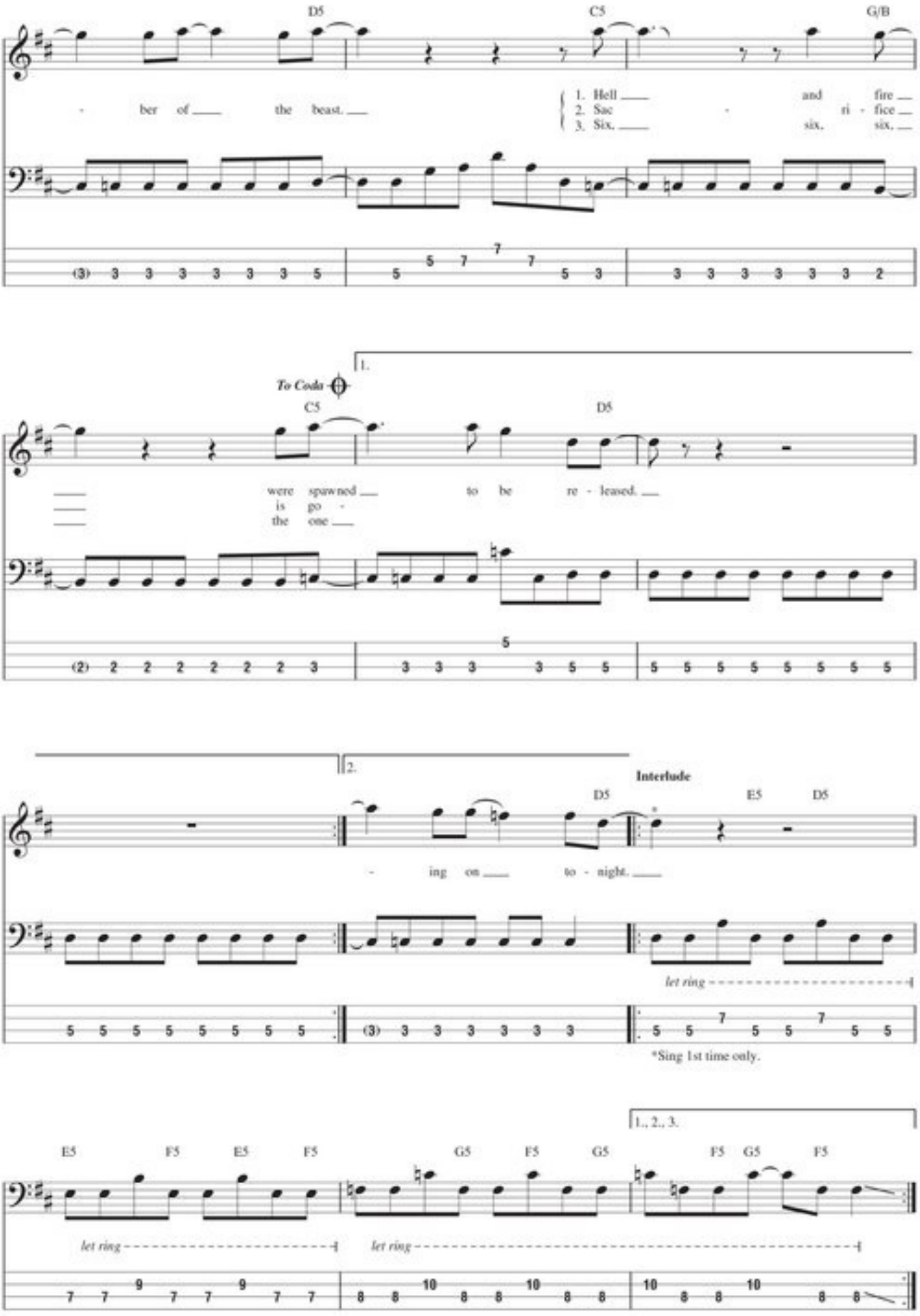
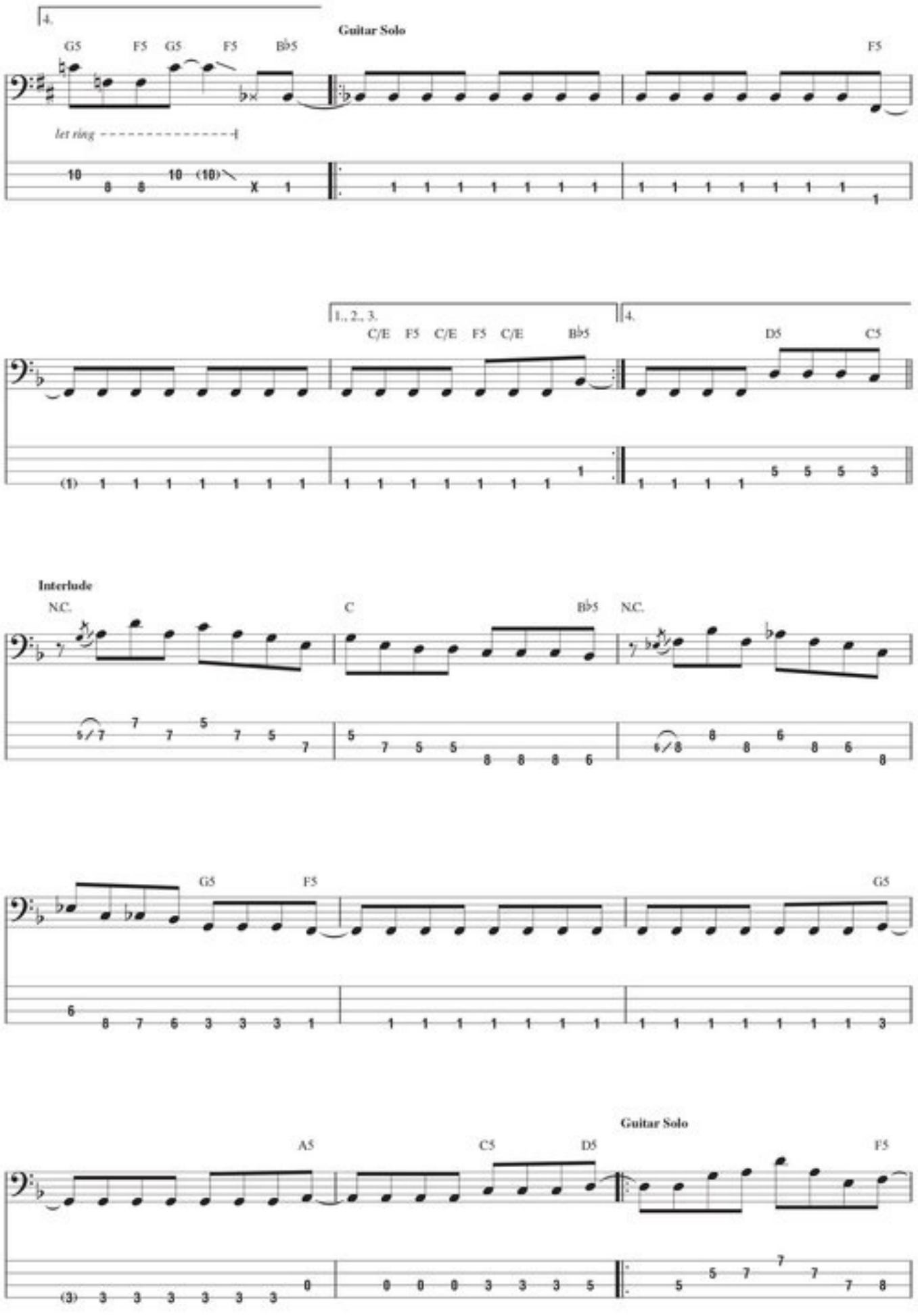
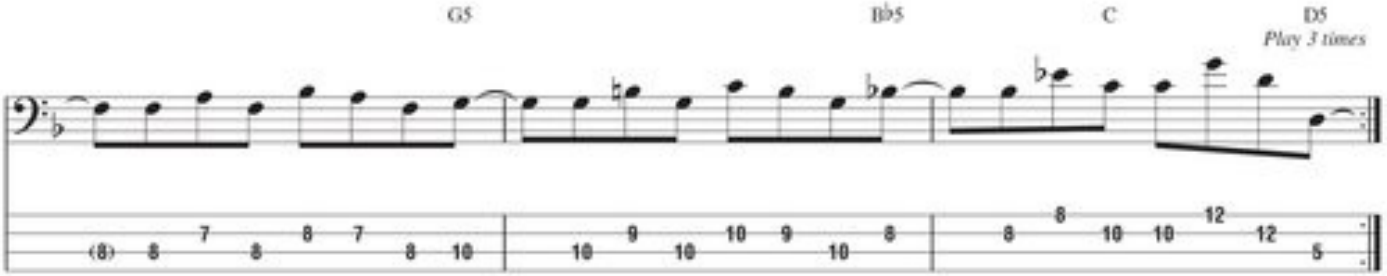
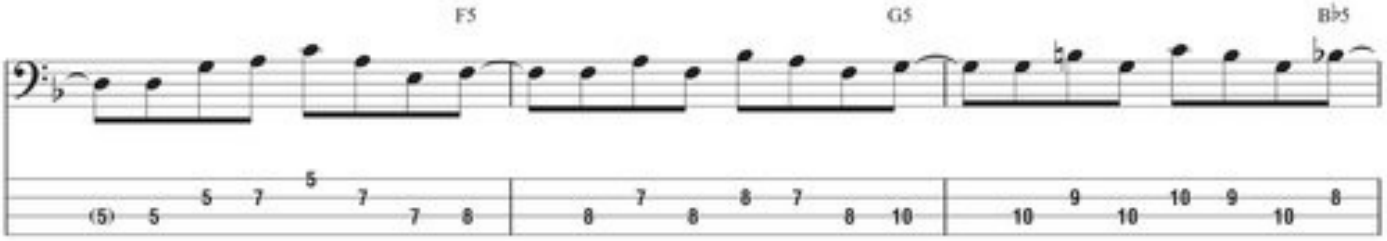
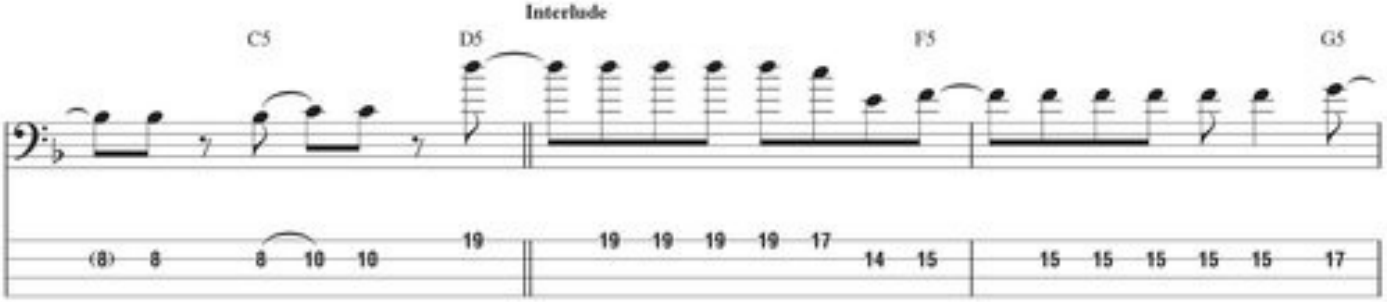
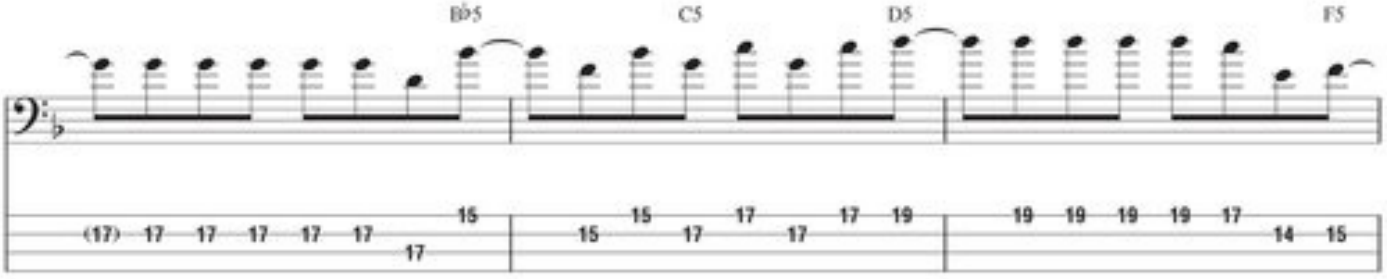
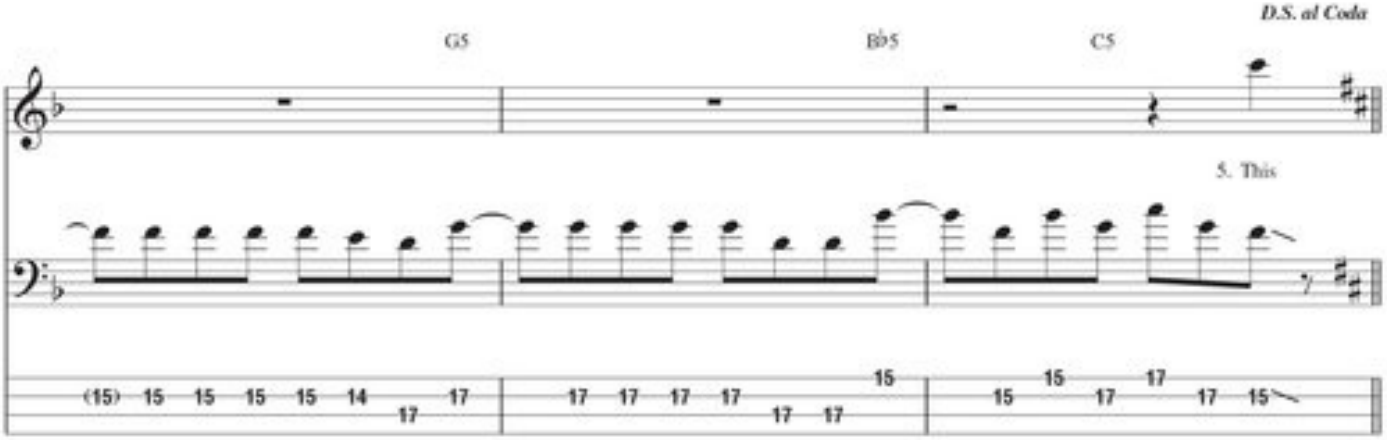
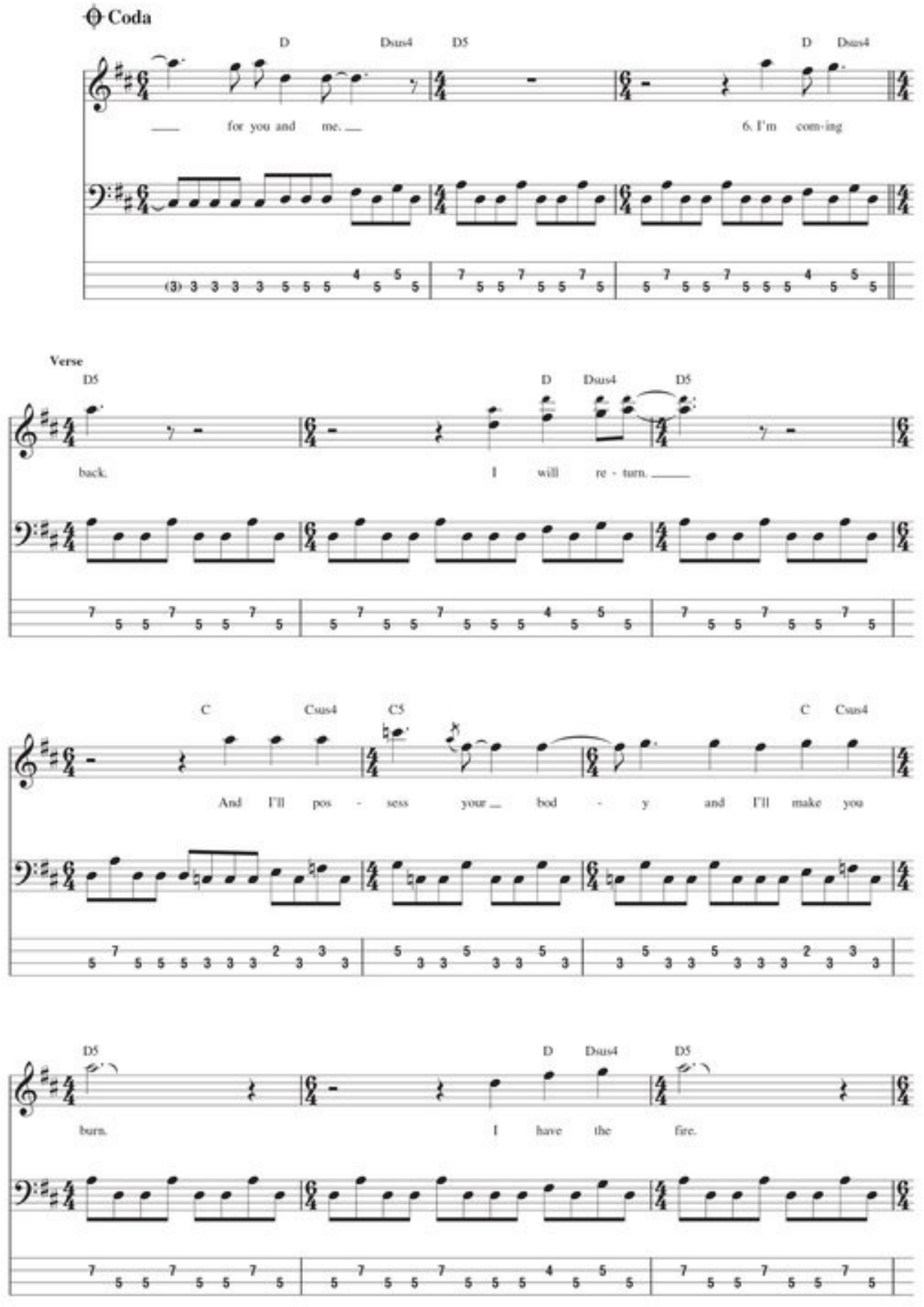
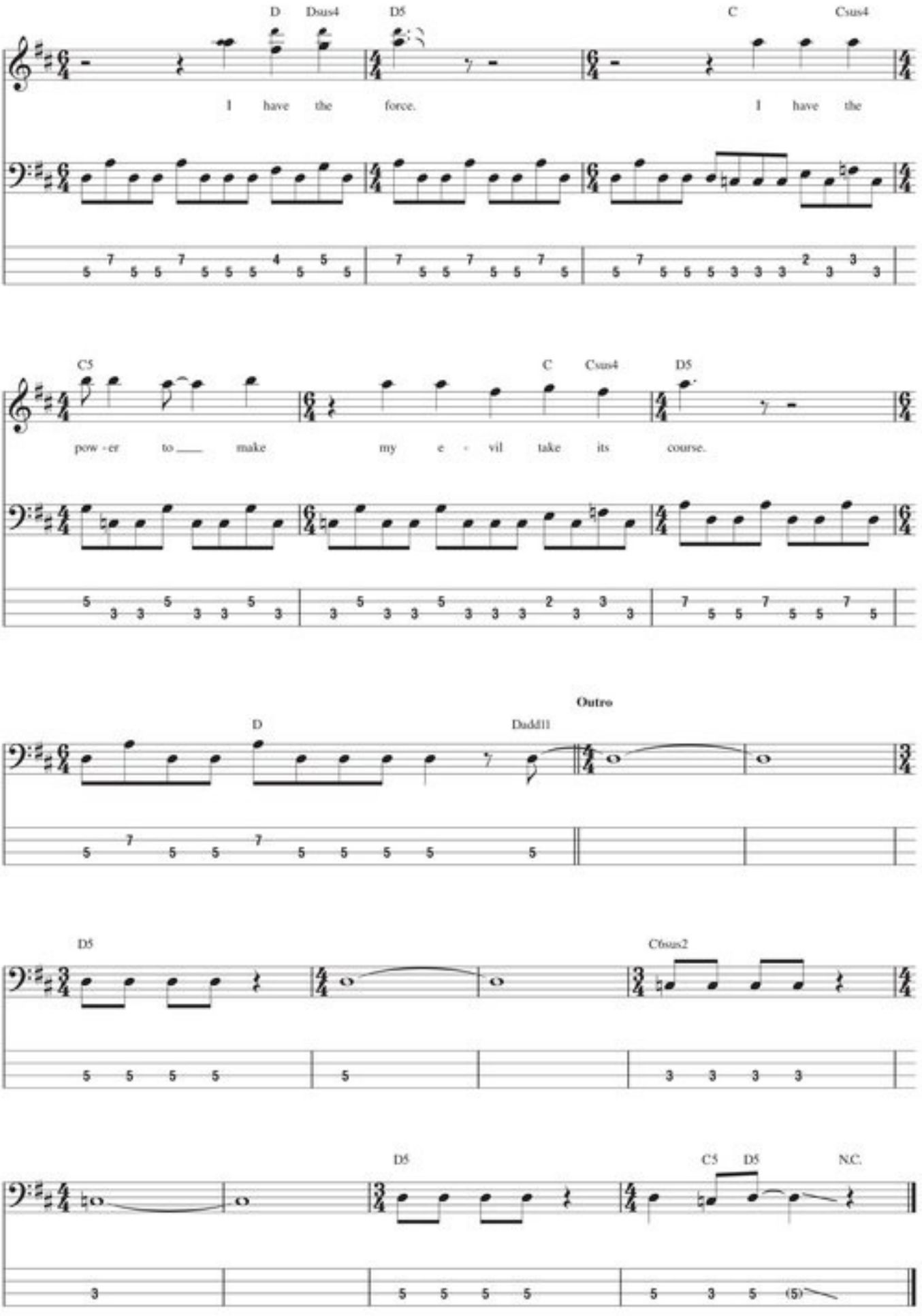
International Copyright Secured All Rights Reserved

C
Csus4
D5
to get the mem - 'ries from my mind.
my warped mind star - ing back at me?
End Bass Fig. 1
8va
Bass: w/ Bass Fig. 1
D
Dsus4
D5
D
Dsus4
What did I see? Can I be - lieve
'Cause in my dreams it's al - ways
D5
C
Csus4
C5
there. that what I saw that night
the e - vil face that twists
C
Csus4
D5
was real and not just fan - ta - sy?
my mind and brings me to de - spair.
Interlude
D
D5
Yeah!
Bass
8va
loco

C5
Verse
D5
3. Night was black, was no use hold - ing back
4. Torch - es blazed and sa - cred chants were praised
can't go on, I must in - form the law.
'cause I just had to see, was some - one
as they start to cry, hands held
Can they still be real or just some

C5
G
D5
watch - ing me?
to the sky.
cra - zy dream?
But
In the mist,
In the night,
I feel drawn
dark fig - ures move and twist.
the fires are burn - ing bright.
to - wards the chant - ing hordes,
Was all
The rit - u - al
seem to
C5
G
this for real
has be - gun.
mes - mer - ize.
or just some kind of hell?
Sa - tan's work is done.
can't a - void their eyes.
Chorus
D5
C5
G/B
C5
Six, six, six,
the num -

D5
C5
G/B
ber of the beast.
1. Hell and fire
2. Sac ri - fice
3. Six. six. six.
1.
To Coda
C5
D5
were spawned to be re - leased.
is go -
the one
2.
Interlude
D5
E5
D5
- ing on to - night.
let ring
*Sing 1st time only.
1., 2., 3.
E5
F5
E5
F5
G5
F5
G5
F5
G5
F5
let ring
let ring

4.
Guitar Solo
G5
F5
G5
F5
B♭5
F5
let ring
1., 2., 3.
4.
C/E
F5
C/E
F5
C/E
B♭5
D5
C5
Interlude
N.C.
C
B♭5
N.C.
G5
F5
G5
A5
C5
D5
Guitar Solo
F5

G5
B♭5
C
D5
Play 3 times

F5
G5
B♭5

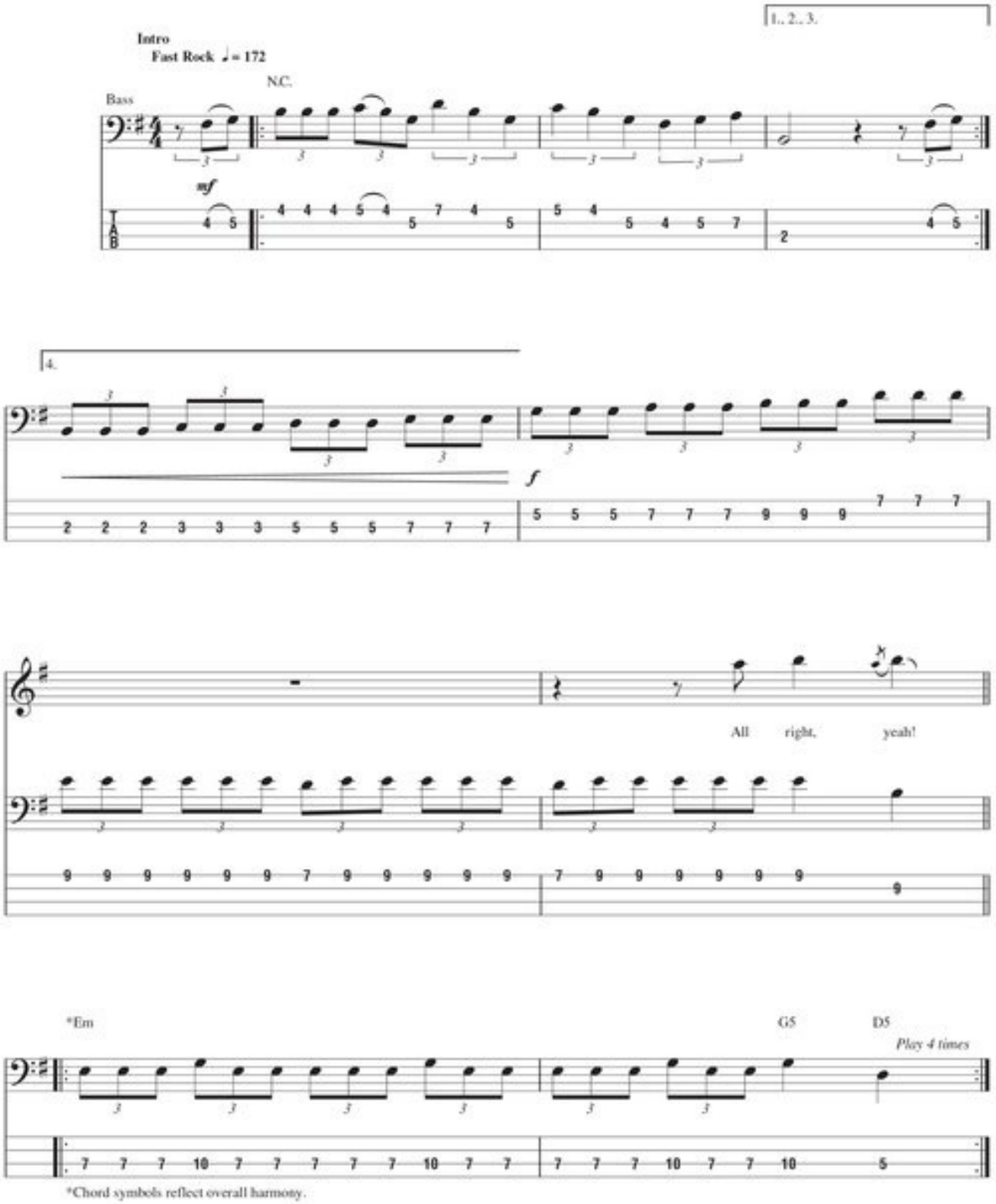

Interlude
C5
D5
F5
G5


B♭5
C5
D5
F5


D.S. al Coda
G5
B♭5
C5
5. This

Coda
D
Dsus4
D5
D
Dsus4
for you and me.
6. I'm com-ing
Verse
D5
D
Dsus4
D5
back.
I will re - turn.
C
Csus4
C5
C
Csus4
And I'll pos - sess your bod - y and I'll make you
D5
D
Dsus4
D5
burn.
I have the fire.

D
Dsus4
D5
C
Csus4
I have the force.
I have the
C5
C
Csus4
D5
pow - er to make my e - vil take its course.
Outro
D
Dadd11
D5
C6sus2
D5
C5
D5
N.C.

from *Iron Maiden*

The Phantom of the Opera

Words and Music by Steven Harris

*Chord symbols reflect overall harmony.

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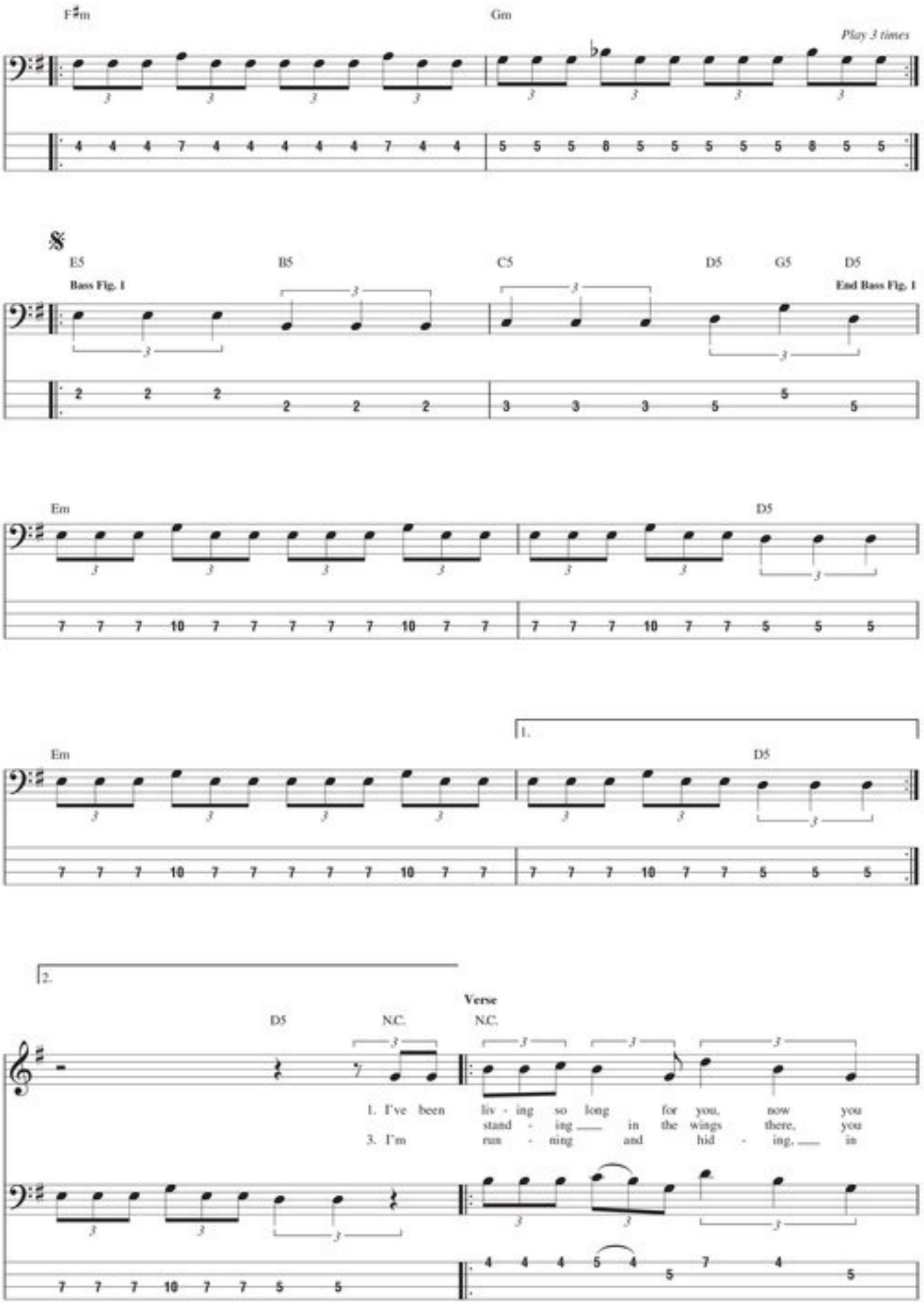
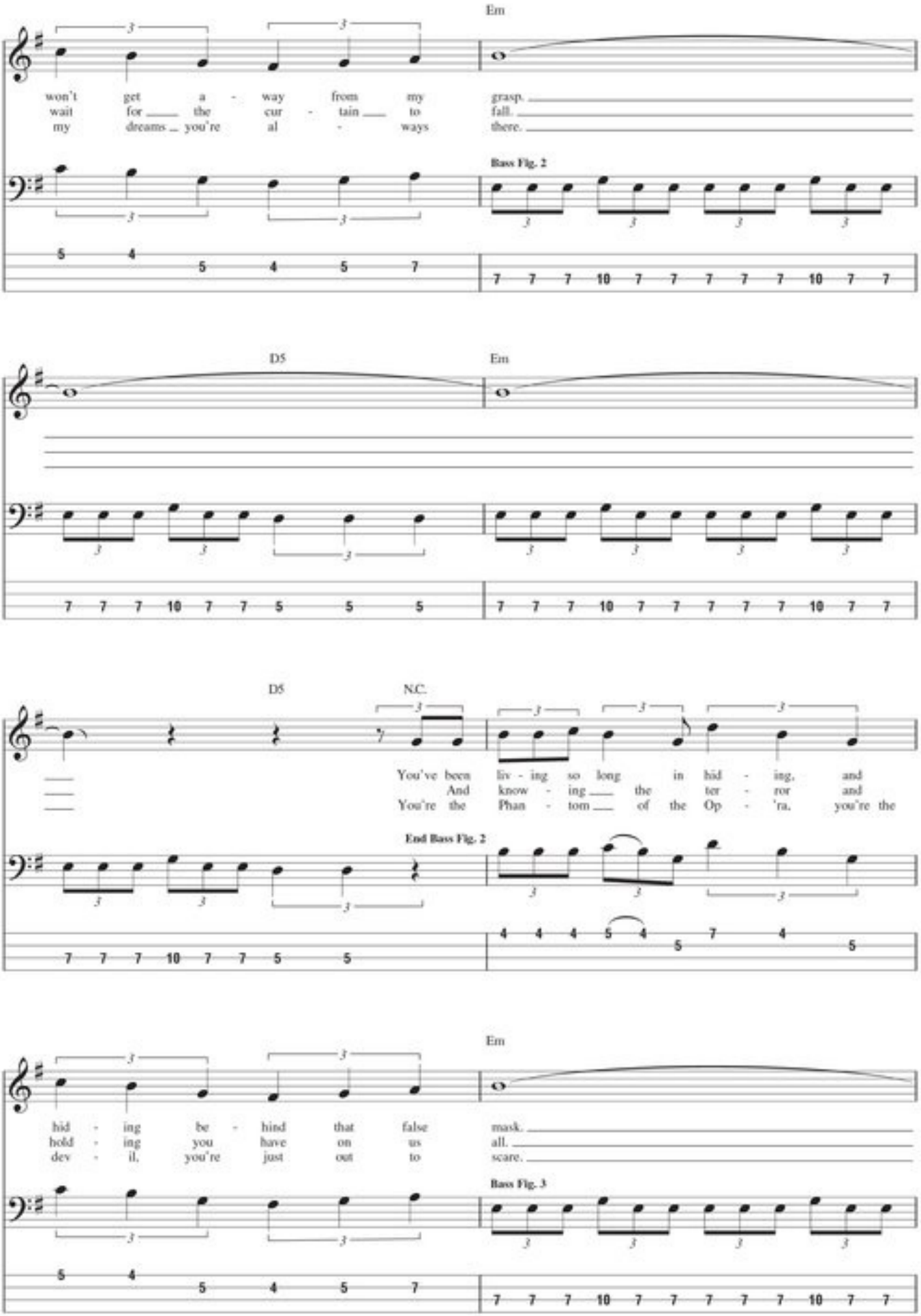
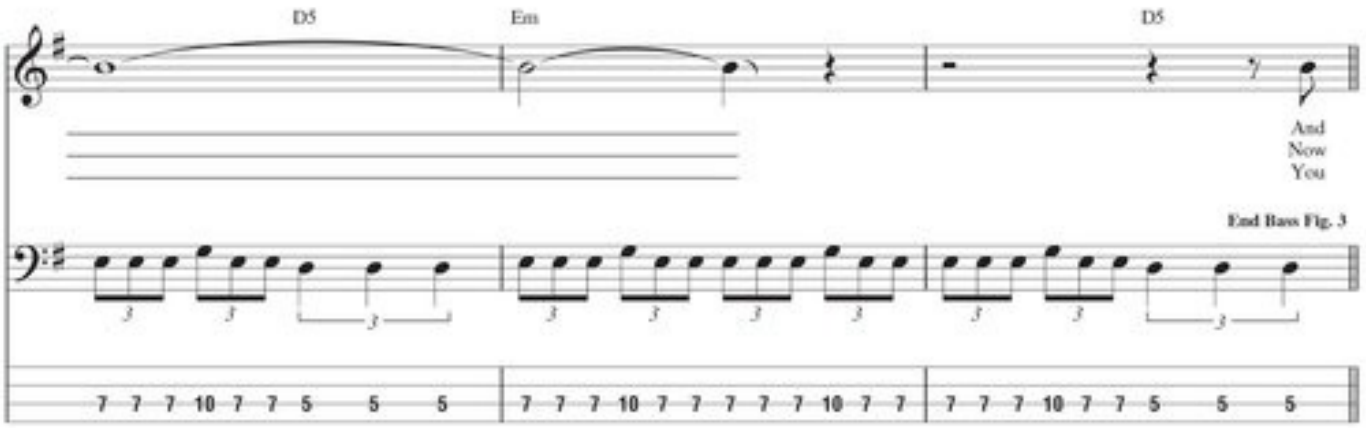
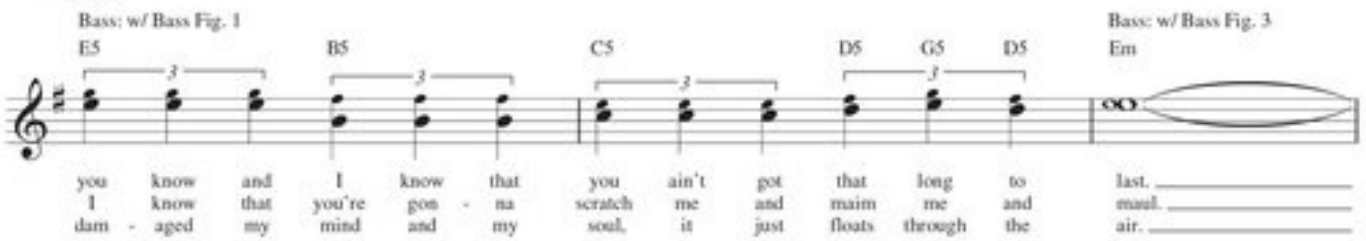
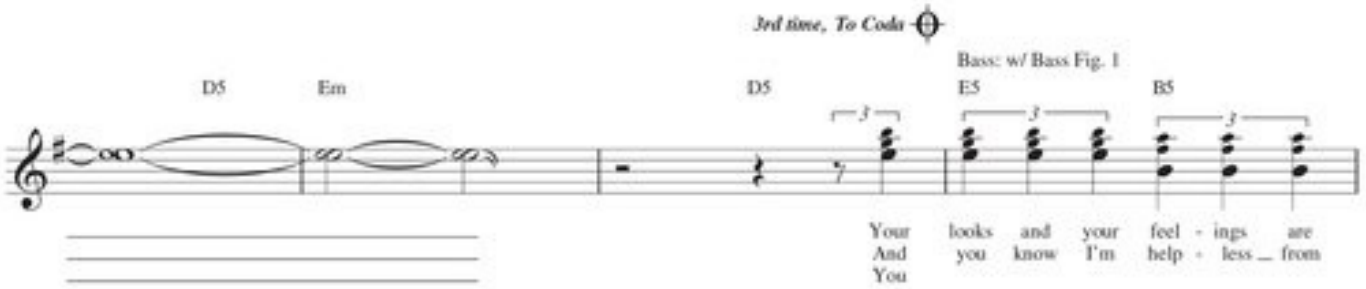
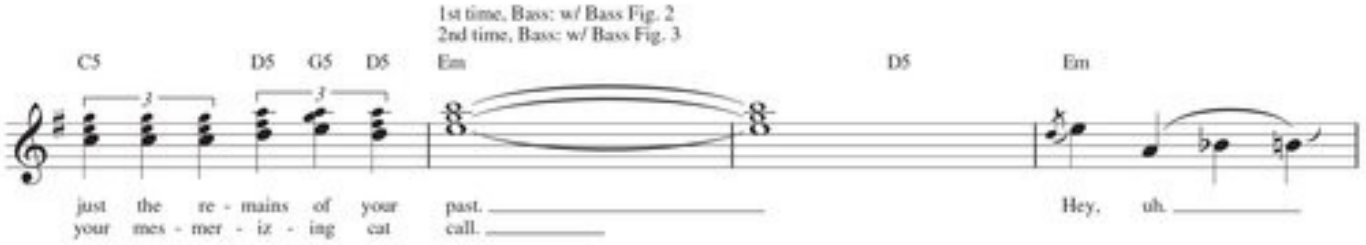
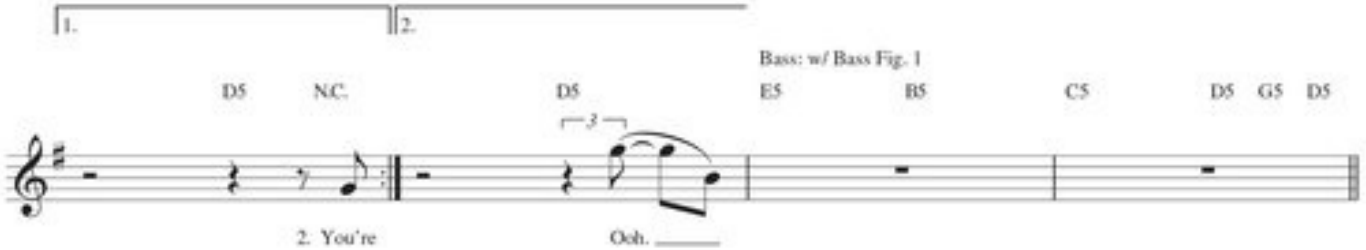
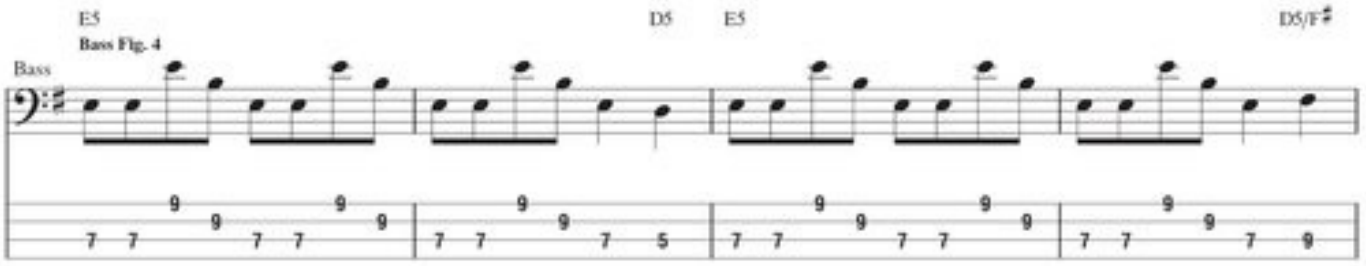
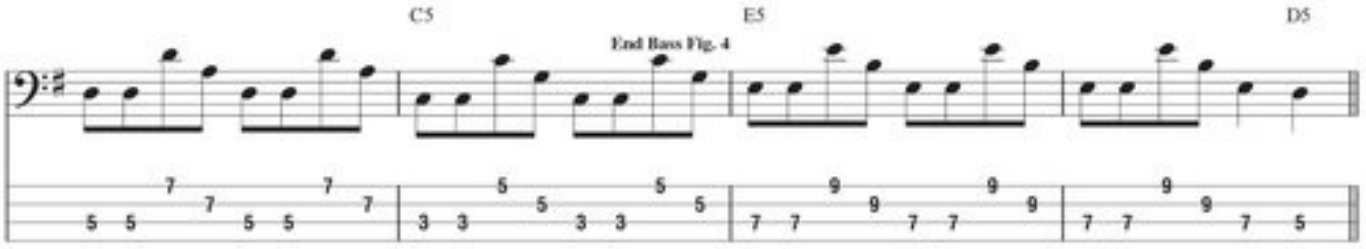
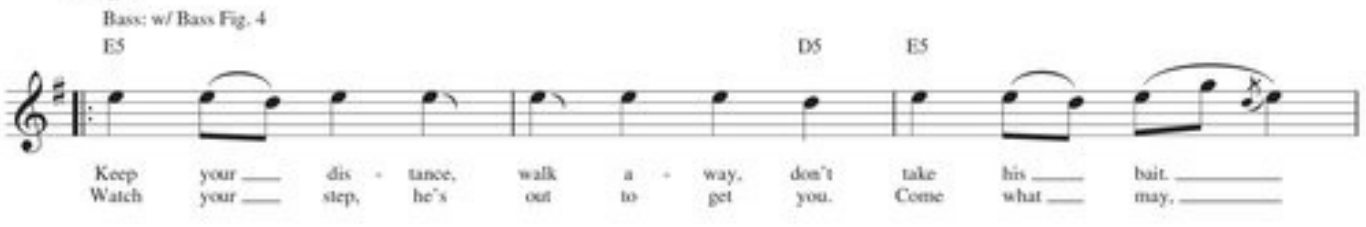
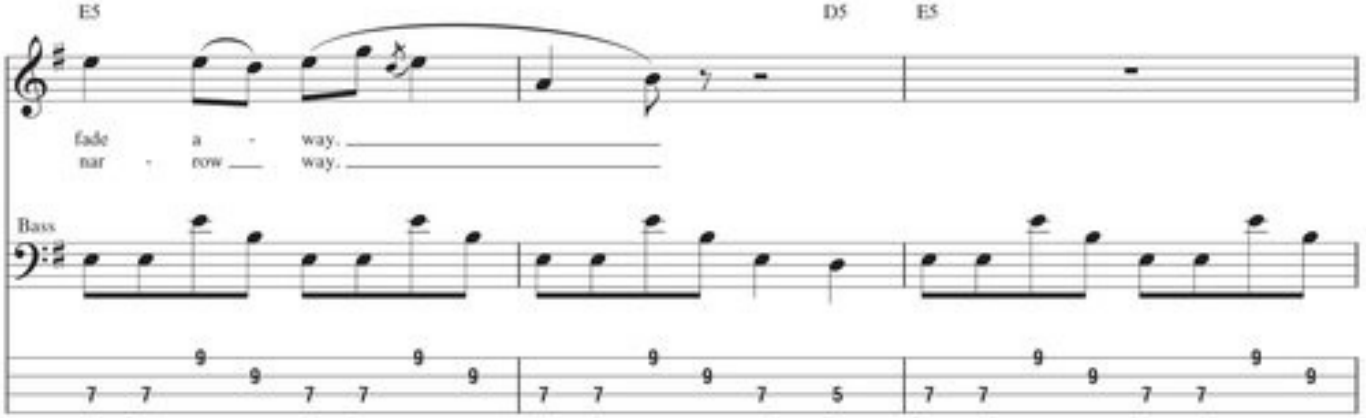
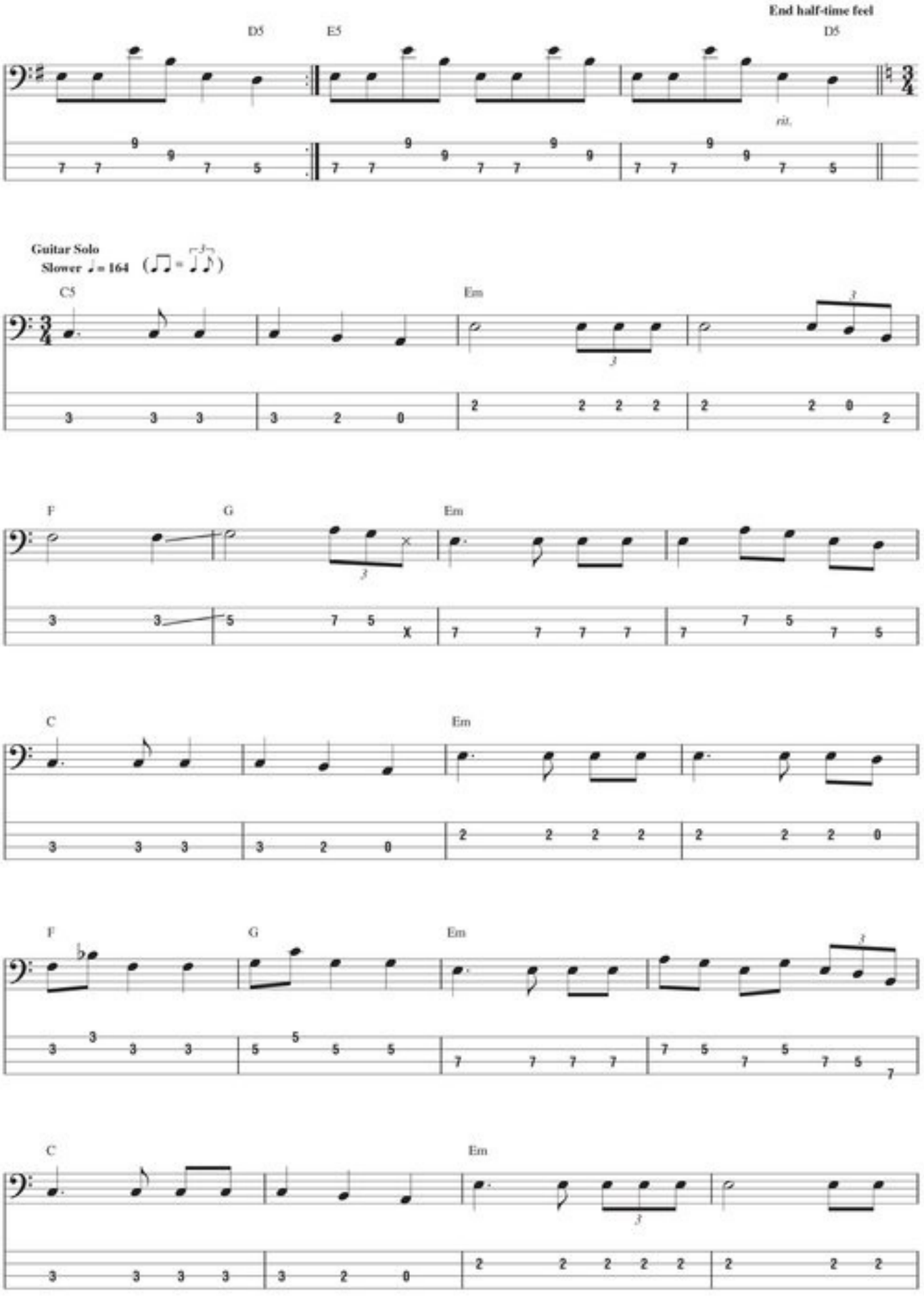

F♯m
Gm
Play 3 times
E5
Bass Fig. 1
B5
C5
D5
G5
D5
End Bass Fig. 1
Em
D5
Em
1.
D5
2.
D5
N.C.
N.C.
Verse
1. I've been liv - ing so long for you, now you
stand - ing in the wings there, you
3. I'm run - ning and hid - ing, in

Em
won't get a - way from my grasp.
wait for the cur - tain to fall.
my dreams you're al - ways there.
Bass Fig. 2
D5
Em
D5
N.C.
You've been liv - ing so long in hid - ing, and
And know - ing the ter - ror and
You're the Phan - tom of the Op - 'ra, you're the
End Bass Fig. 2
Em
hid - ing be - hind that false mask.
hold - ing you have on us all.
dev - il, you're just out to scare.
Bass Fig. 3

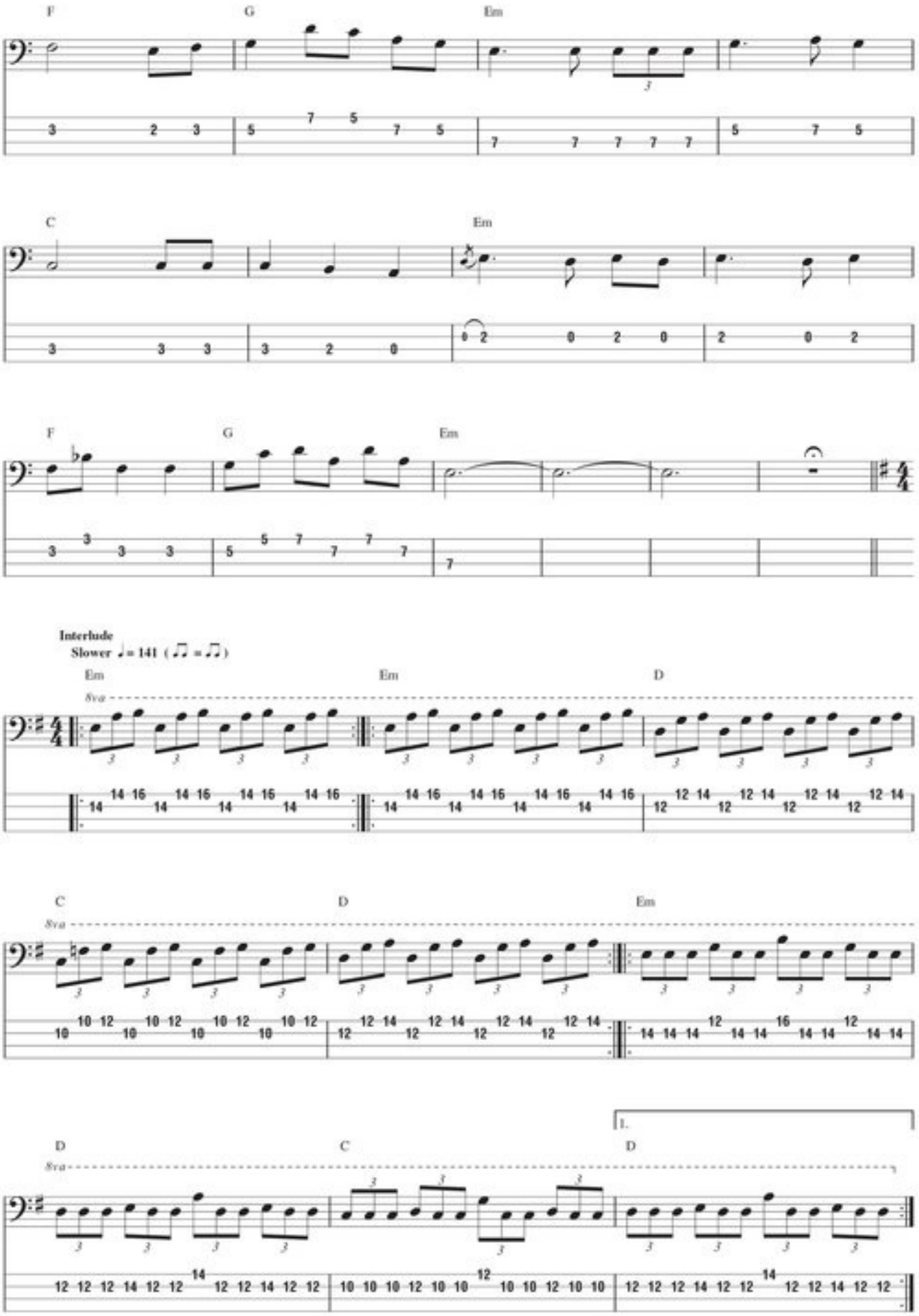
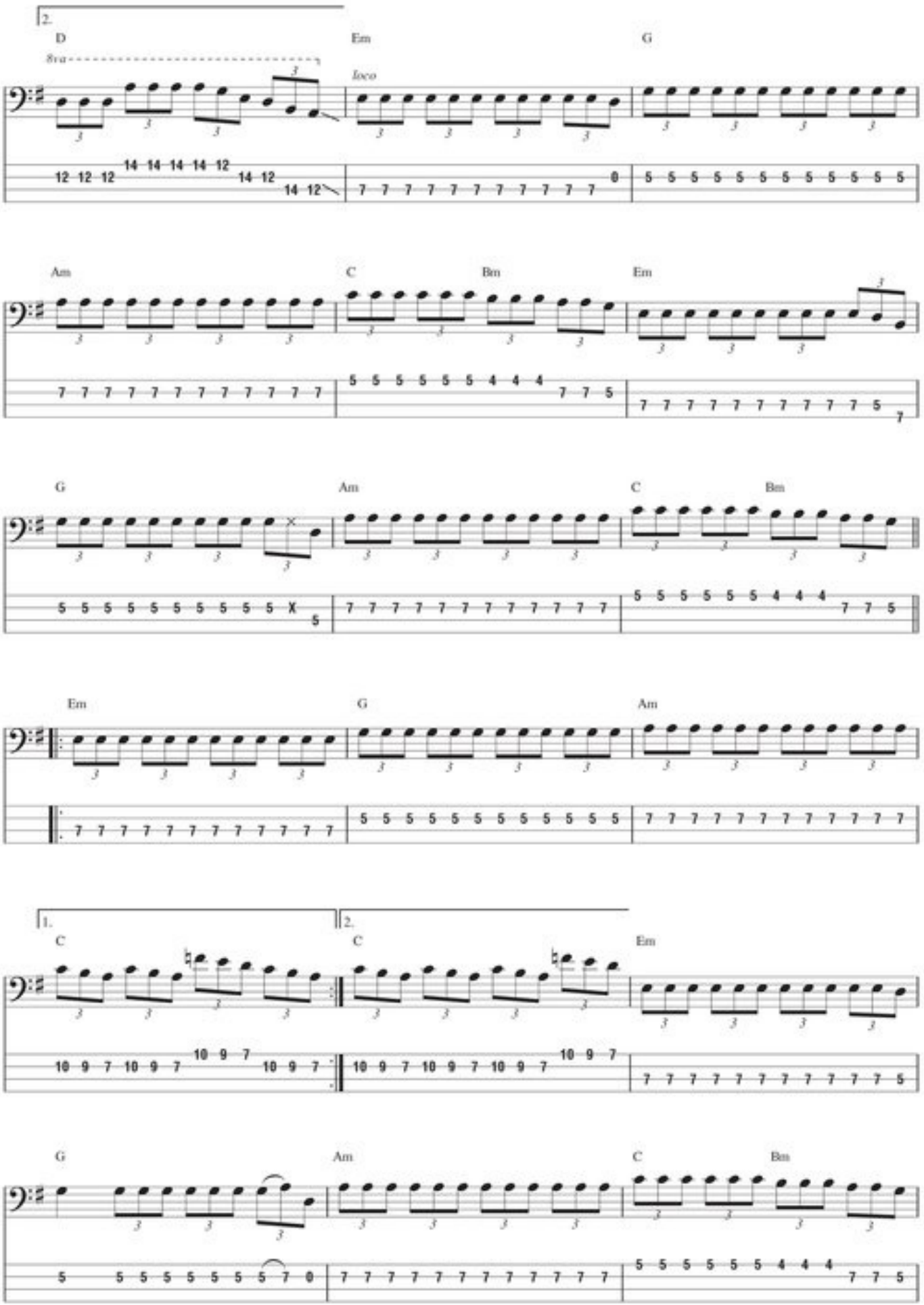

D5
Em
D5
And
Now
You
End Bass Fig. 3

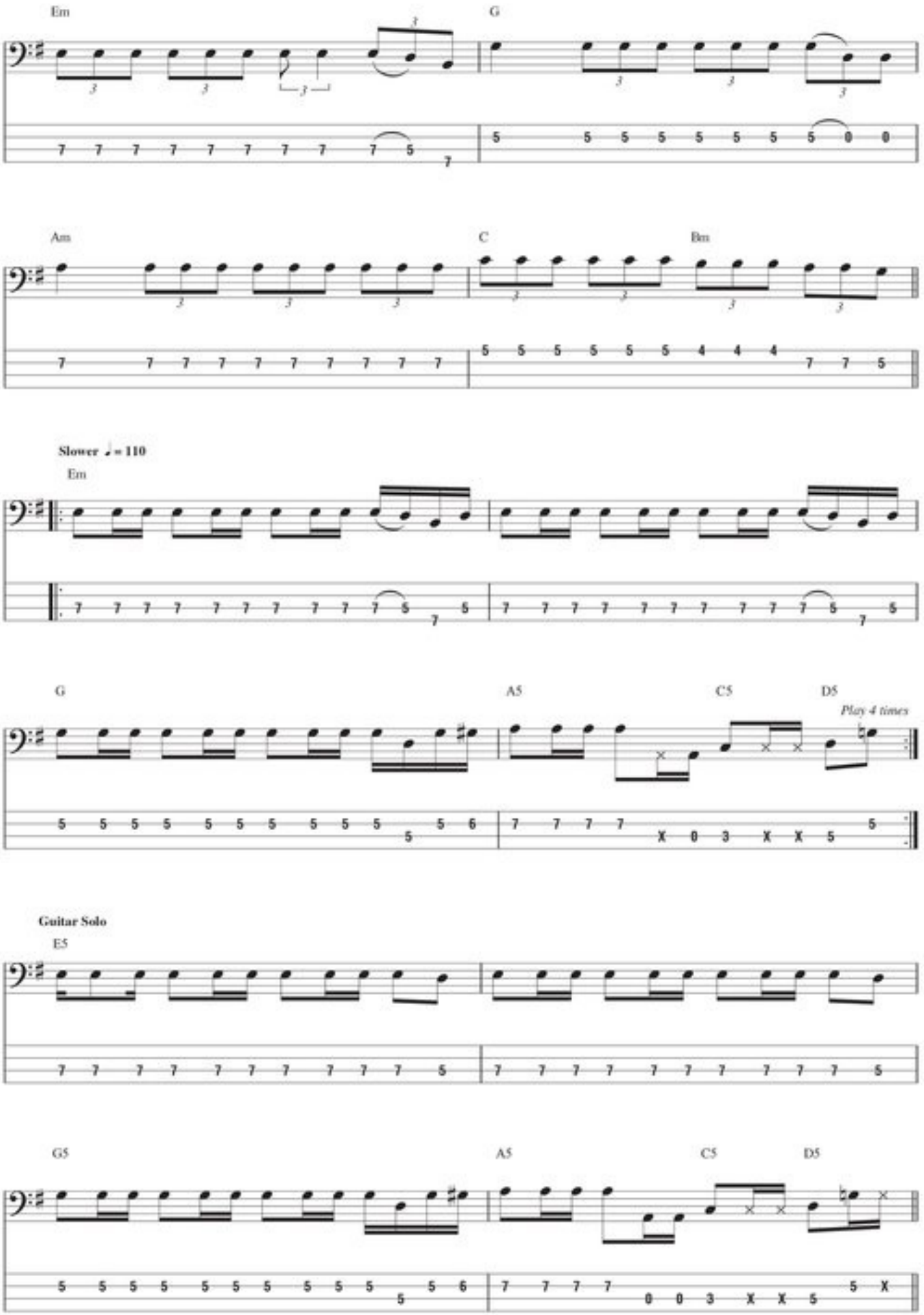
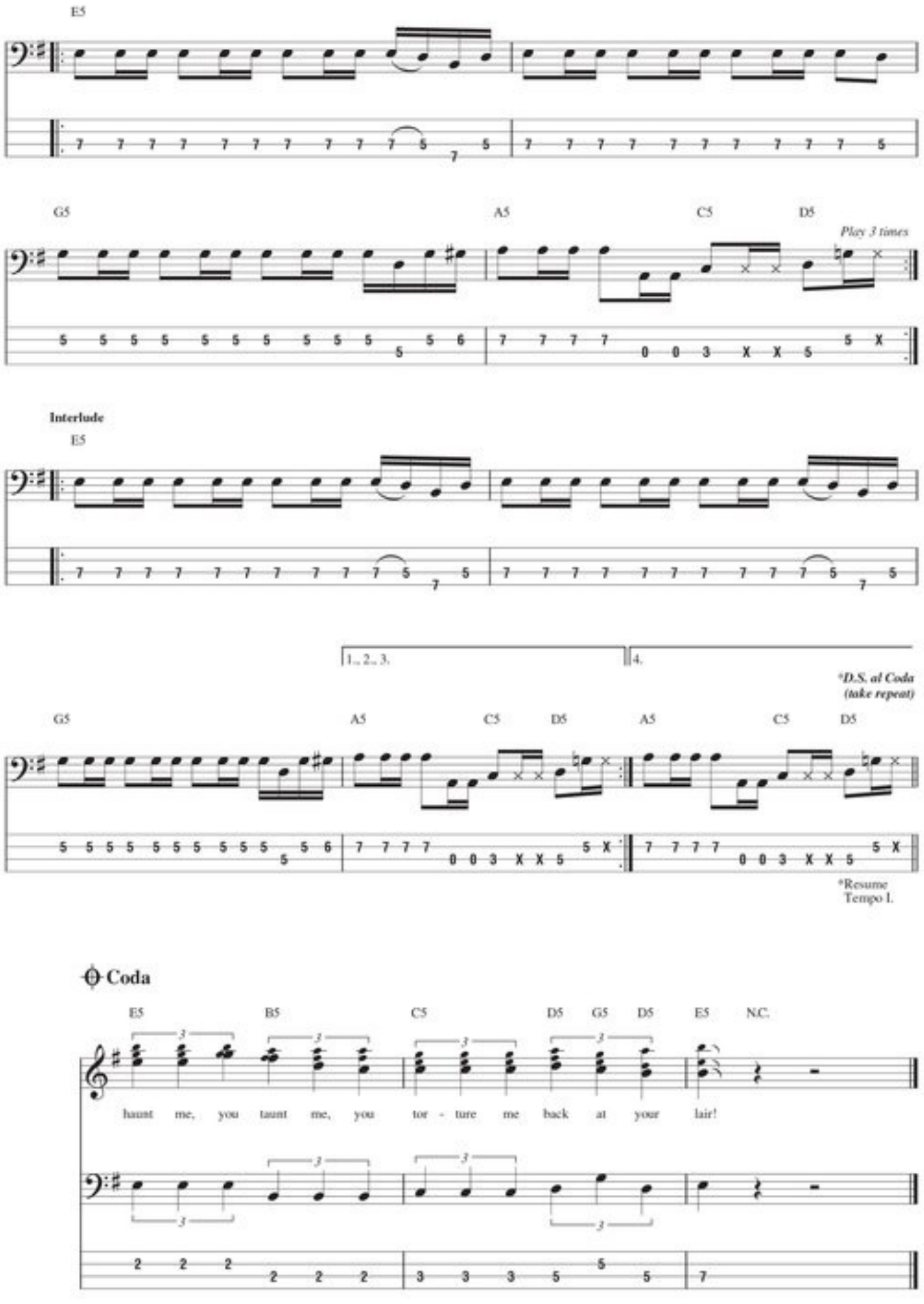
Chorus

Bass: w/ Bass Fig. 1
E5
B5
C5
D5
G5
D5
Bass: w/ Bass Fig. 3
Em
you know and I know that you ain't got that long to last.
I know that you're gon - na scratch me and maim me and maul.
dam - aged my mind and my soul, it just floats through the air.

3rd time, To Coda
D5
Em
D5
Bass: w/ Bass Fig. 1
E5
B5
Your looks and your feel - ings are
And you know I'm help - less from
You


1st time, Bass: w/ Bass Fig. 2
2nd time, Bass: w/ Bass Fig. 3
C5
D5
G5
D5
Em
D5
Em
just the re - mains of your past.
your mes - mer - iz - ing cat call.
Hey, uh.


1.
2.
Bass: w/ Bass Fig. 1
D5
N.C.
D5
E5
B5
C5
D5
G5
D5
2. You're
Ooh.

Interlude
Half-time feel

Bridge



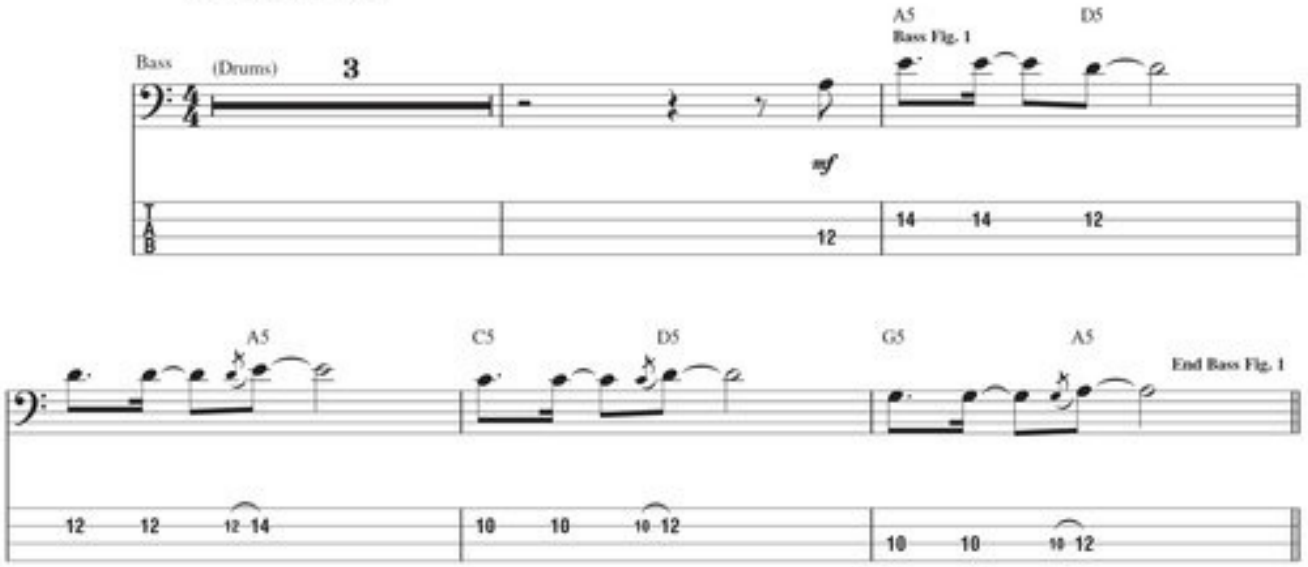
End half-time feel
D5
E5
D5
rit.
Guitar Solo
Slower ♩= 164
C5
Em
F
G
Em
C
Em
F
G
Em
C
Em

F
G
Em
C
Em
F
G
Em
Interlude
Slower ♩= 141 (♫ = ♫)
Em
Em
D
8va
C
D
Em
8va
D
C
D
1.
8va

2.
D
Em
G
8va
loco
Am
C
Bm
Em
G
Am
C
Bm
Em
G
Am
1.
2.
C
C
Em
G
Am
C
Bm

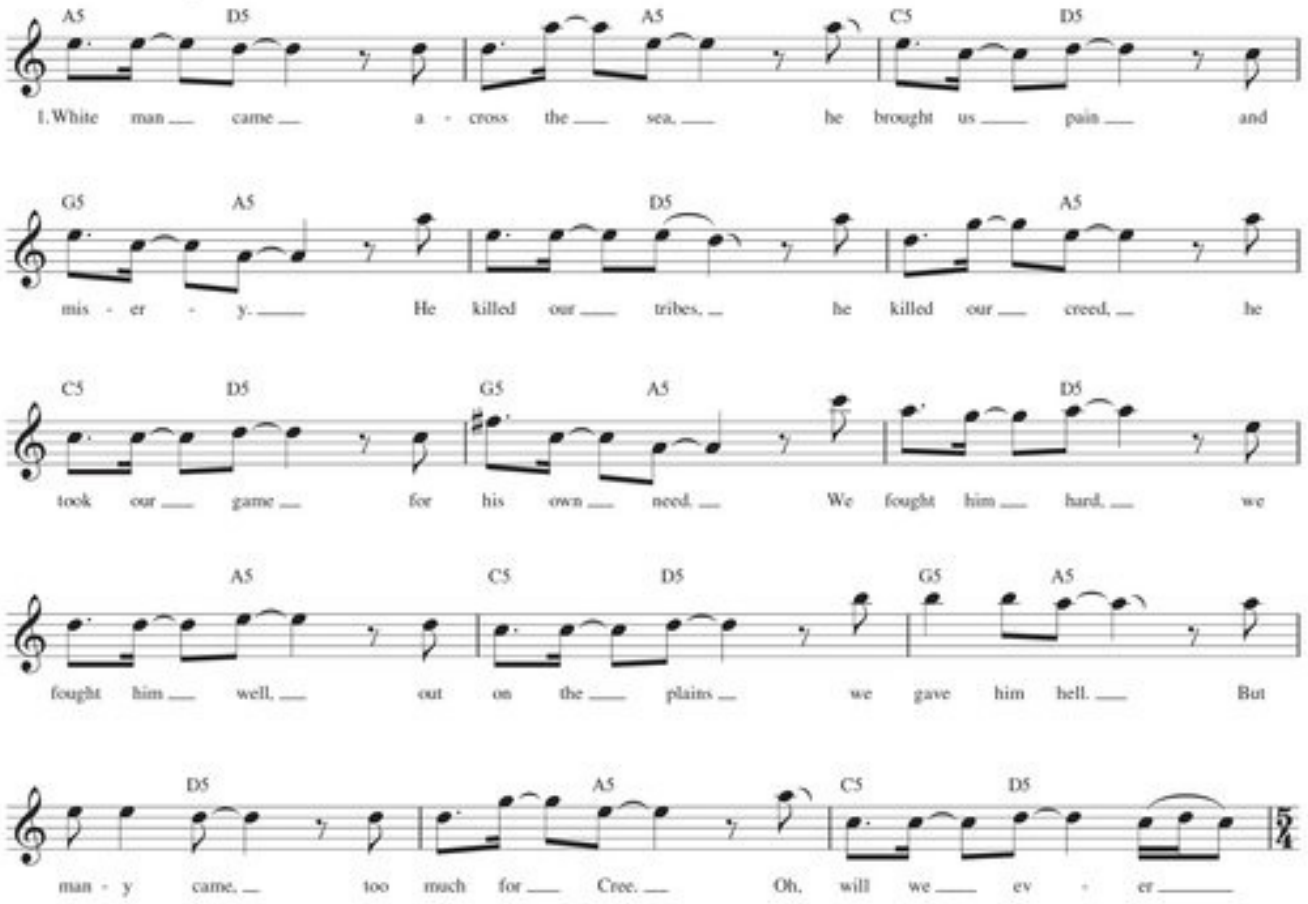

Em
G
Am
C
Bm
Slower ♩ = 110
Em
G
A5
C5
D5
Play 4 times
Guitar Solo
E5
G5
A5
C5
D5

E5
G5
A5
C5
D5
Play 3 times
Interlude
E5
1., 2., 3.
4.
*D.S. al Coda
(take repeat)
G5
A5
C5
D5
A5
C5
D5
*Resume
Tempo I.
Coda
E5
B5
C5
D5
G5
D5
E5
N.C.
haunt me, you taunt me, you tor - ture me back at your lair!

from *The Number of the Beast*

Run to the Hills

Words and Music by Steven Harris

Intro
Moderate Rock ♩ = 120

Verse

Bass: w/ Bass Fig. 1 (3 3/4 times)

A5 D5 A5 C5 D5
1. White man came a - cross the sea, he brought us pain and
G5 A5 D5 A5
mis - er - y. He killed our tribes, he killed our creed, he
C5 D5 G5 A5 D5
took our game for his own need. We fought him hard, we
A5 C5 D5 G5 A5
fought him well, out on the plains we gave him hell. But
D5 A5 C5 D5
man - y came, too much for Cree. Oh, will we ev - er

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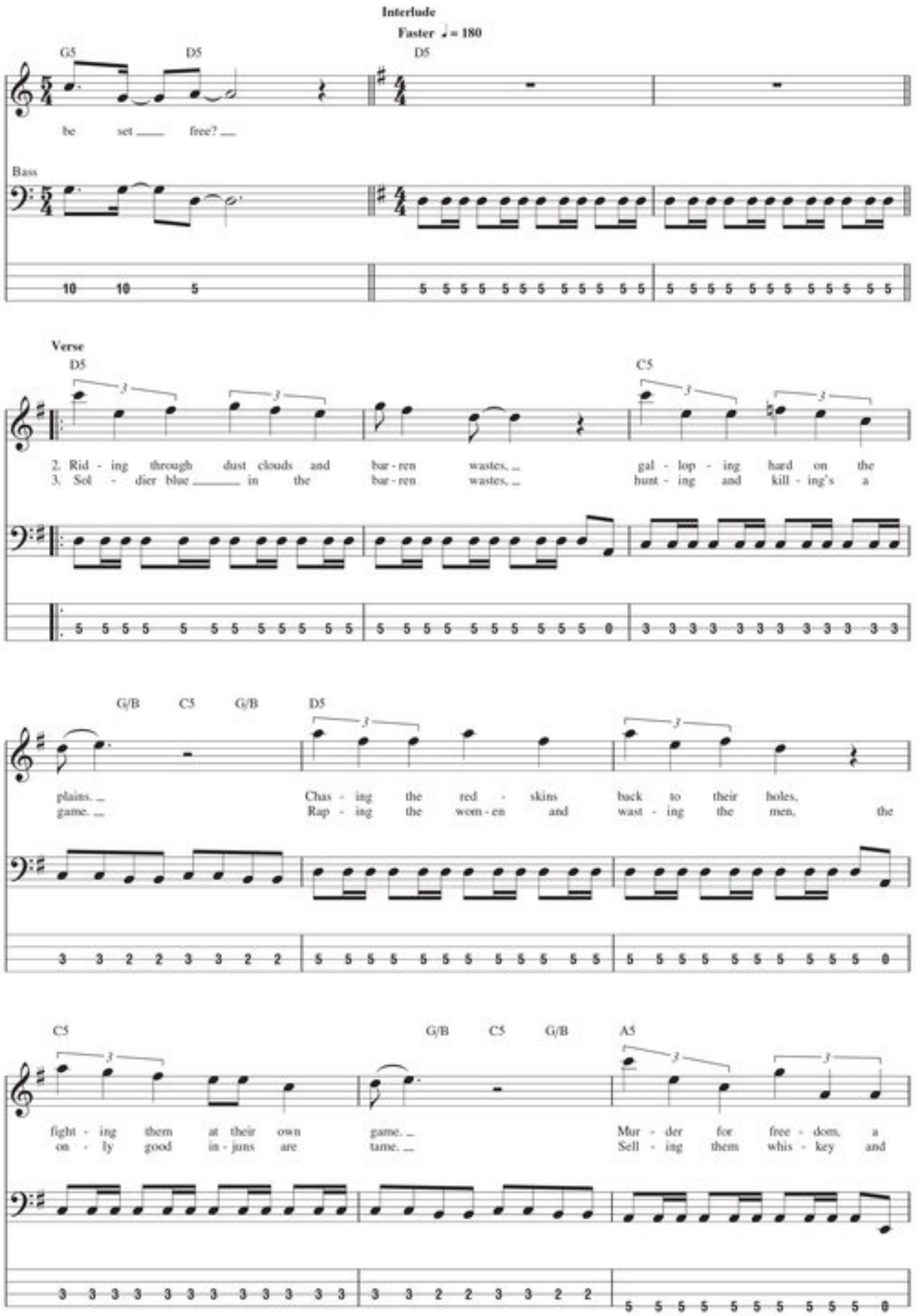
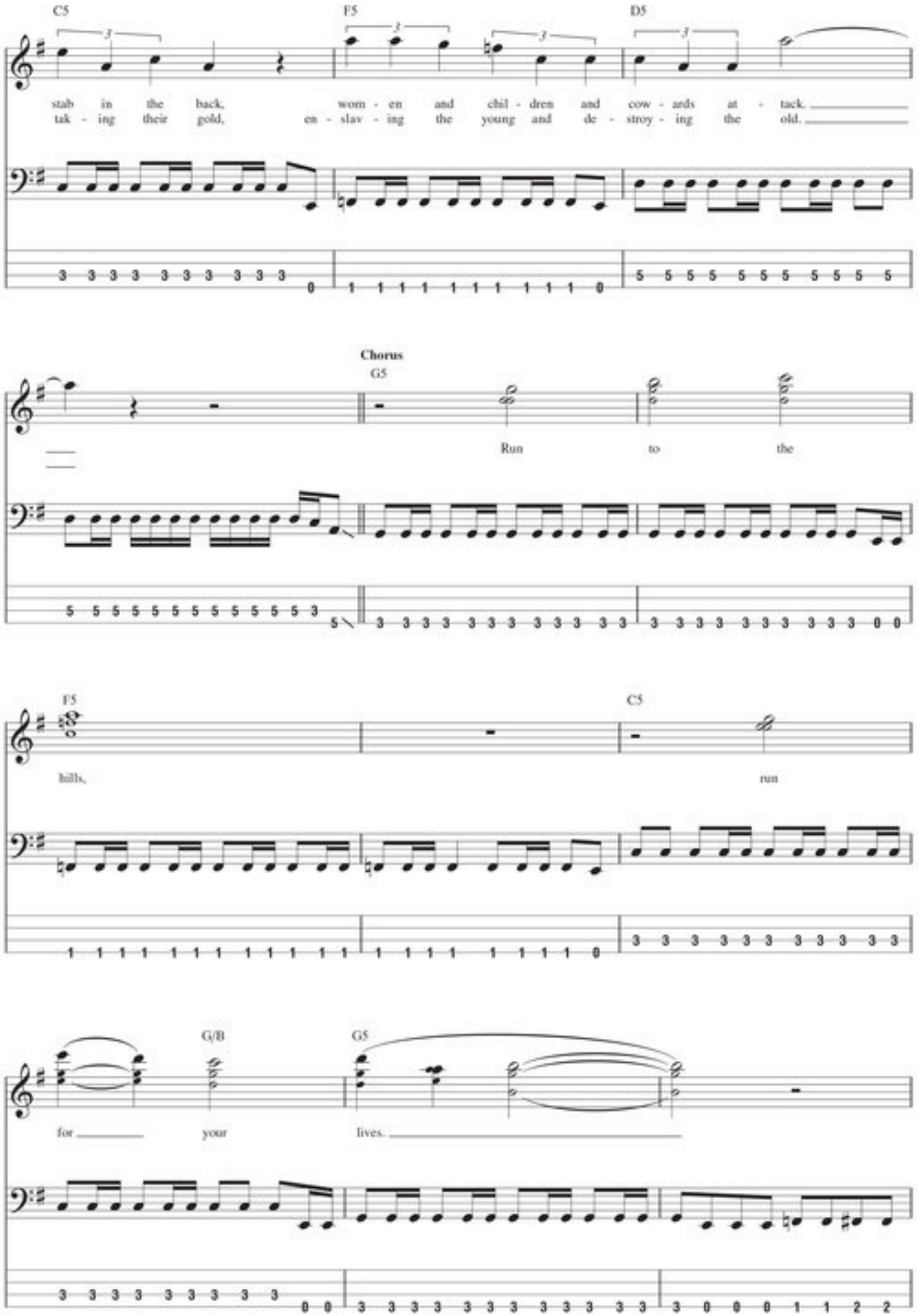
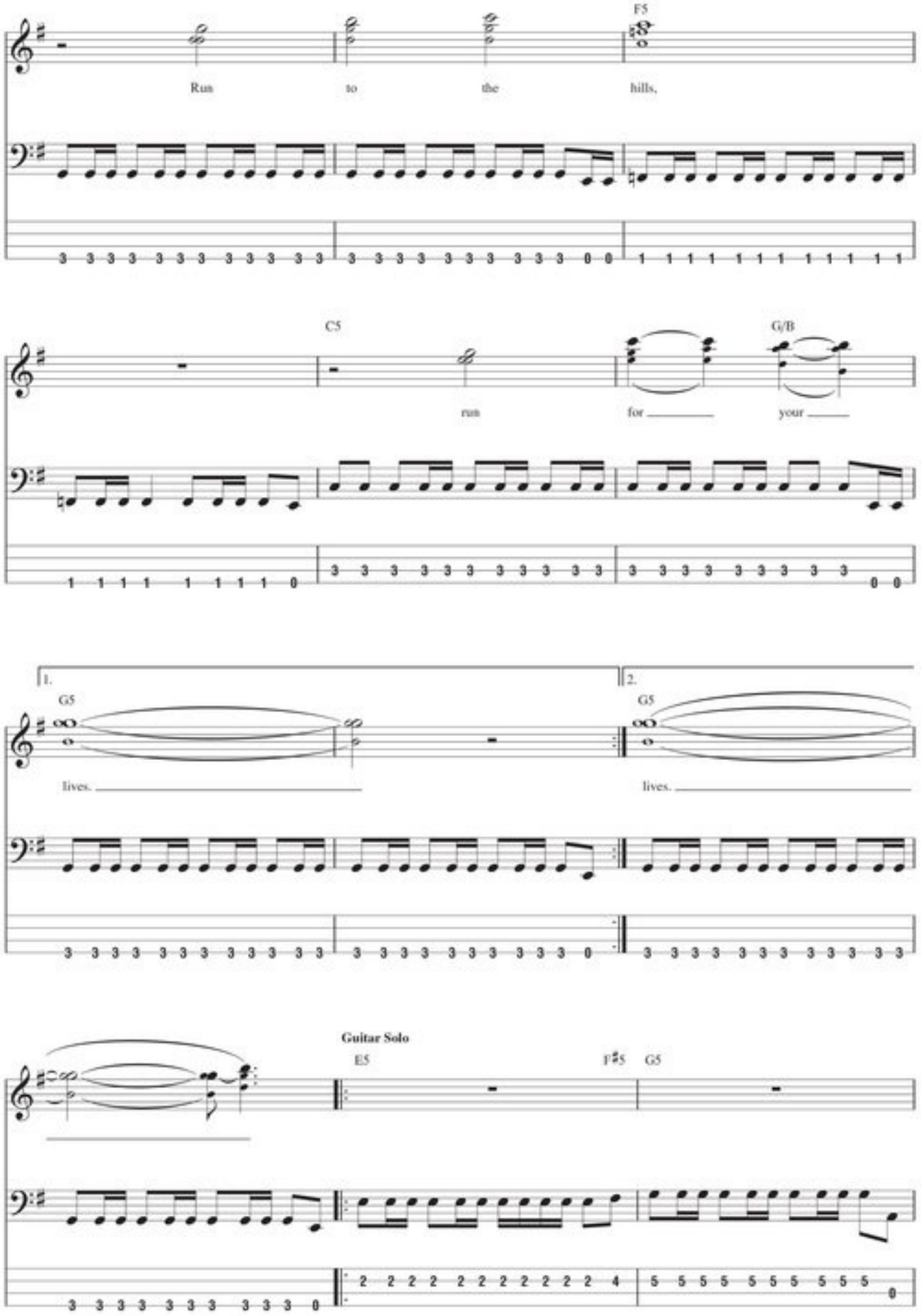
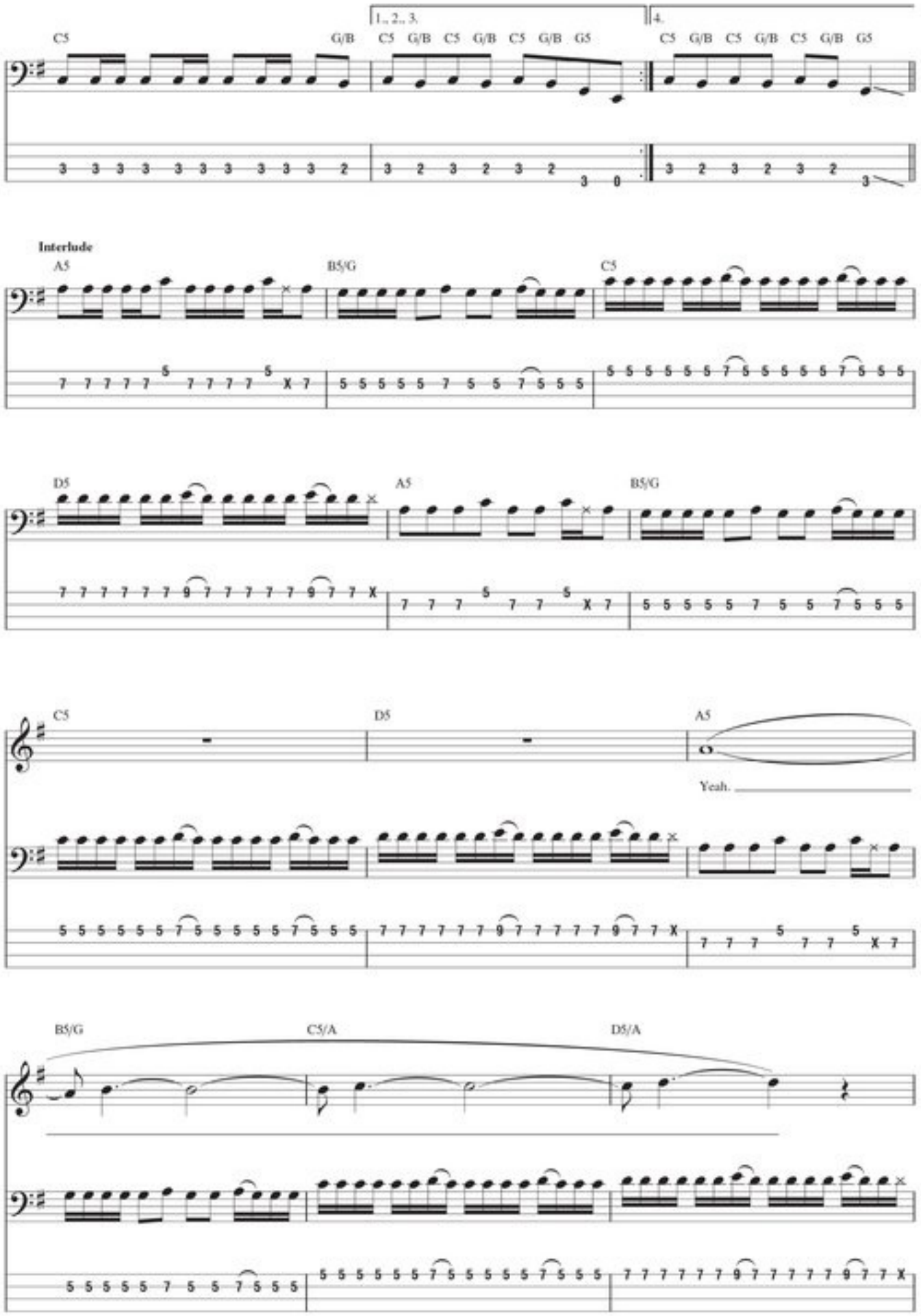
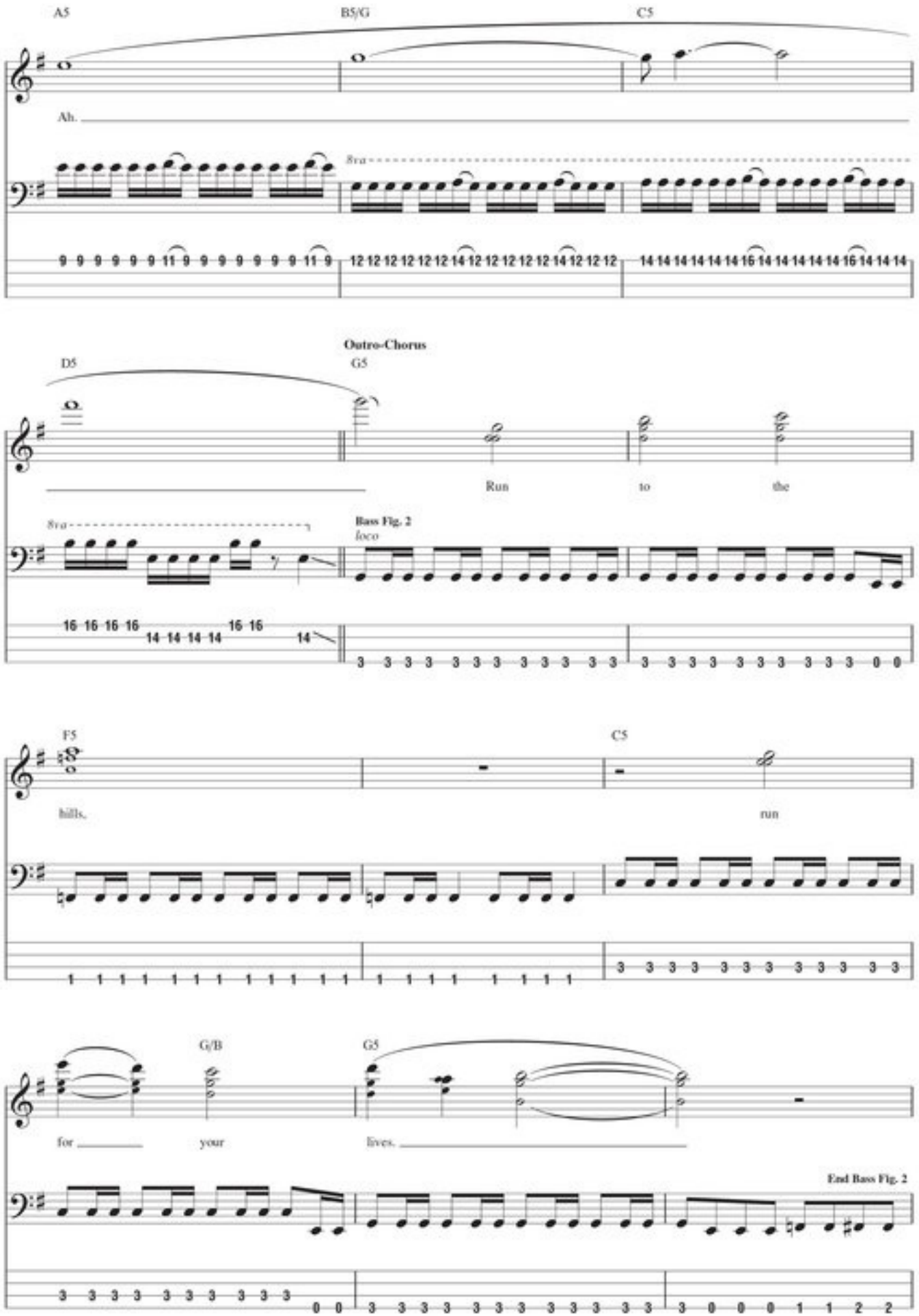
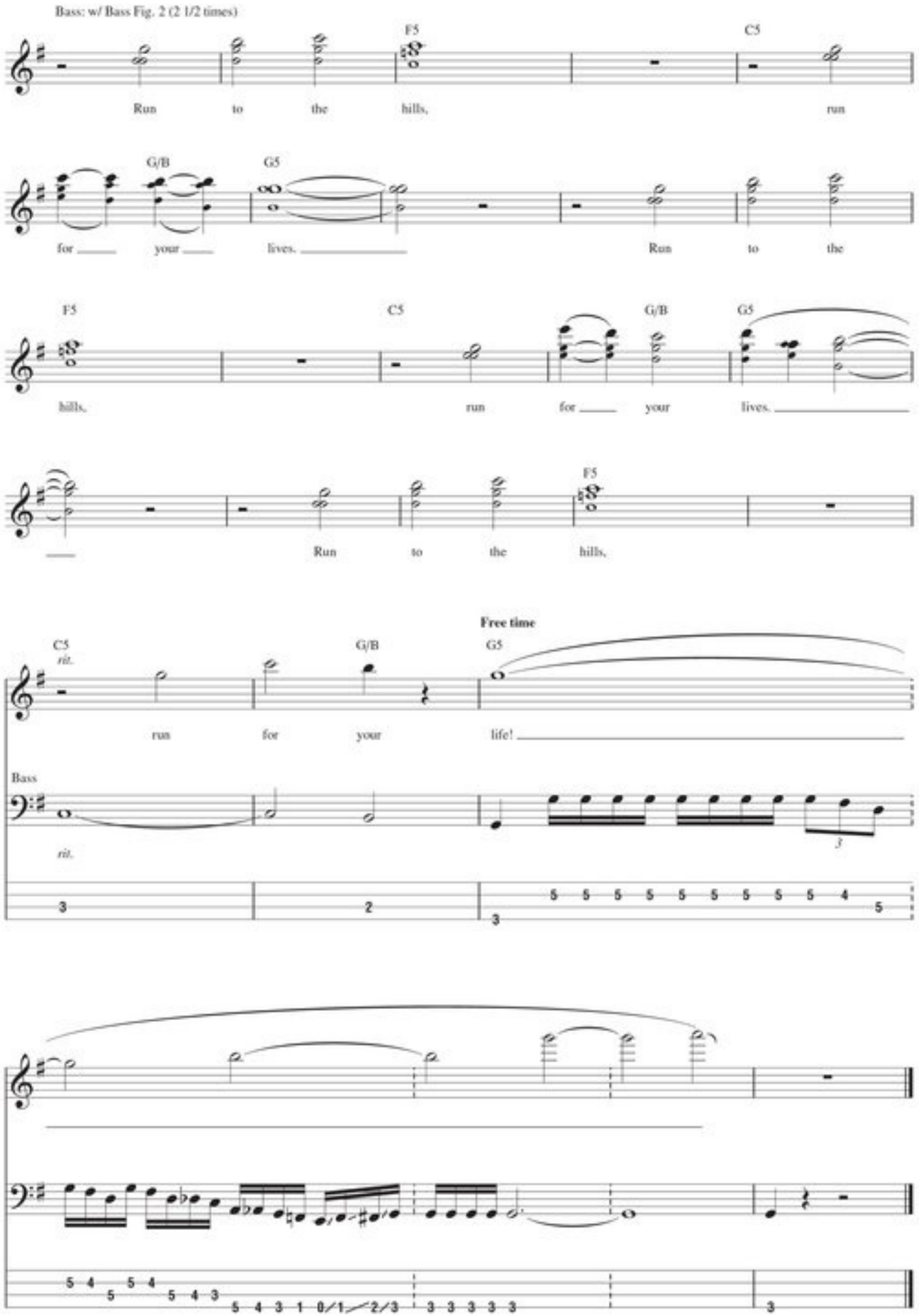
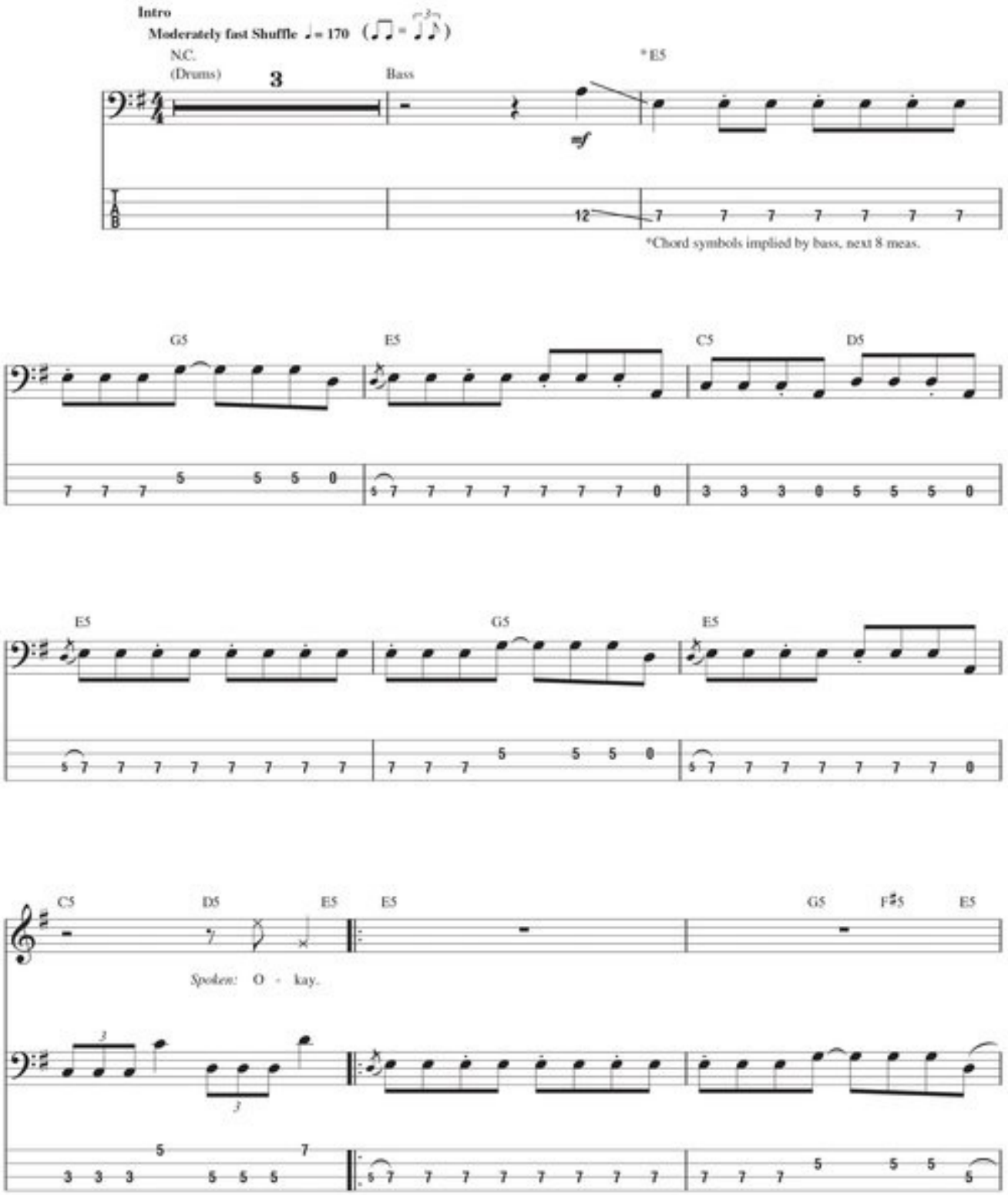

Interlude
Faster ♩= 180
G5
D5
D5
be set free?
Bass
Verse
D5
C5
2. Rid - ing through dust clouds and bar - ren wastes, gal - lop - ing hard on the
3. Sol - dier blue in the bar - ren wastes, hunt - ing and kill - ing's a
G/B
C5
G/B
D5
plains.
game.
Chas - ing the red - skins back to their holes,
Rap - ing the wom - en and wast - ing the men, the
C5
G/B
C5
G/B
A5
fight - ing them at their own
on - ly good in - juns are
game.
tame.
Mur - der for free - dom, a
Sell - ing them whis - key and

C5
F5
D5
stab in the back, wom - en and chil - dren and cow - ards at - tack.
tak - ing their gold, en - slav - ing the young and de - stroy - ing the old.
Chorus
G5
Run to the
F5
C5
hills, run
G/B
G5
for your lives.

F5
Run to the hills,
C5
G/B
run for your
1.
2.
G5
G5
lives.
lives.
Guitar Solo
E5
F♯5
G5

1.. 2.. 3.
4.
C5
G/B
C5 G/B C5 G/B C5 G/B G5
C5 G/B C5 G/B C5 G/B G5
Interlude
A5
B5/G
C5
D5
A5
B5/G
C5
D5
A5
Yeah.
B5/G
C5/A
D5/A

A5
B5/G
C5
Ah.
8va
Outro-Chorus
D5
G5
Run
to
the
8va
Bass Fig. 2
loco
F5
C5
hills,
run
G/B
G5
for
your
lives.
End Bass Fig. 2

Bass: w/ Bass Fig. 2 (2 1/2 times)
F5
C5
Run to the hills, run
G/B
G5
for your lives. Run to the
F5
C5
G/B
G5
hills, run for your lives.
F5
Run to the hills,
Free time
C5
rit.
G/B
G5
run for your life!
Bass
rit.

from *Iron Maiden*

R u n n i n g F r e e

Words and Music by Steven Harris and Paul Andrews

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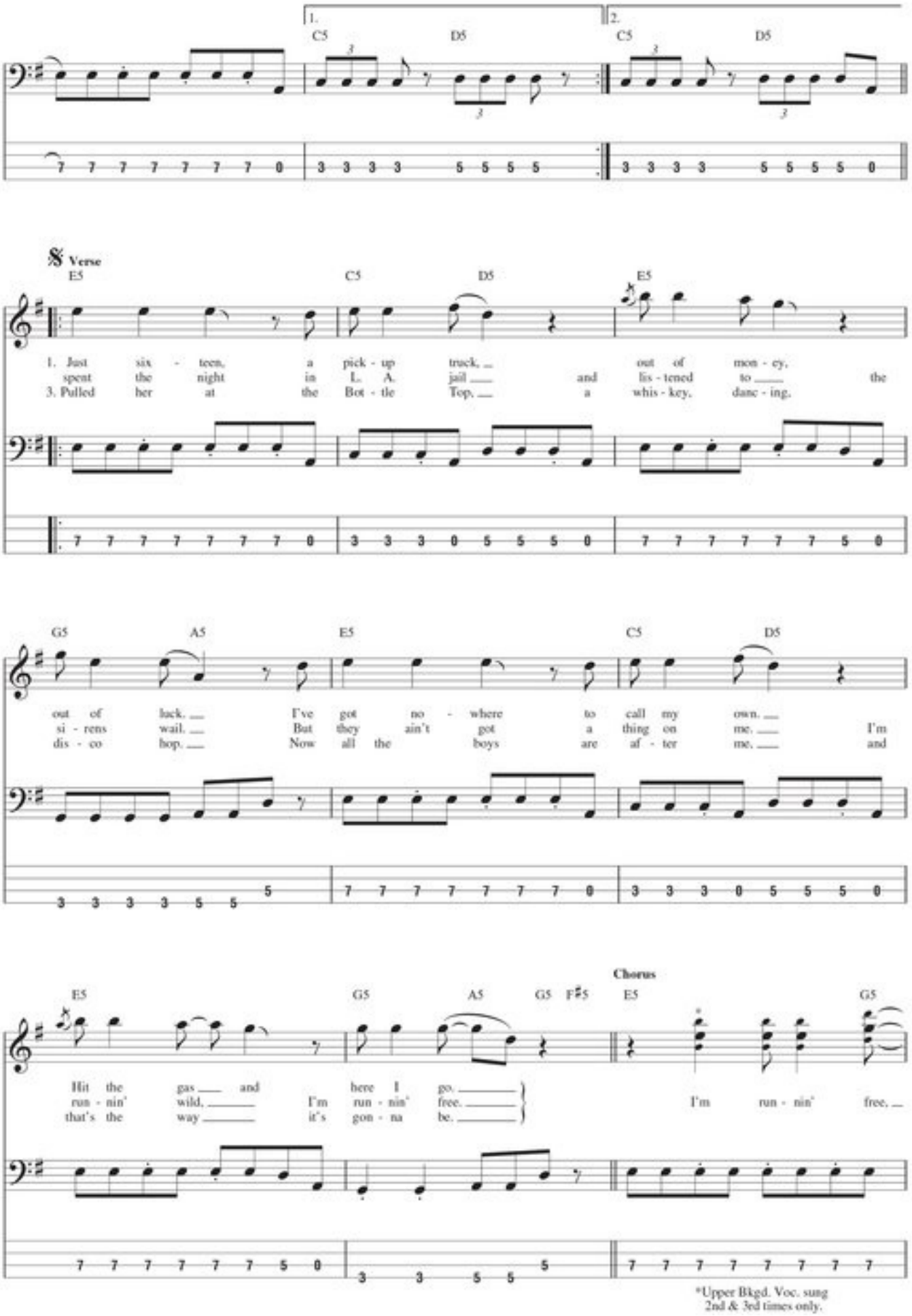
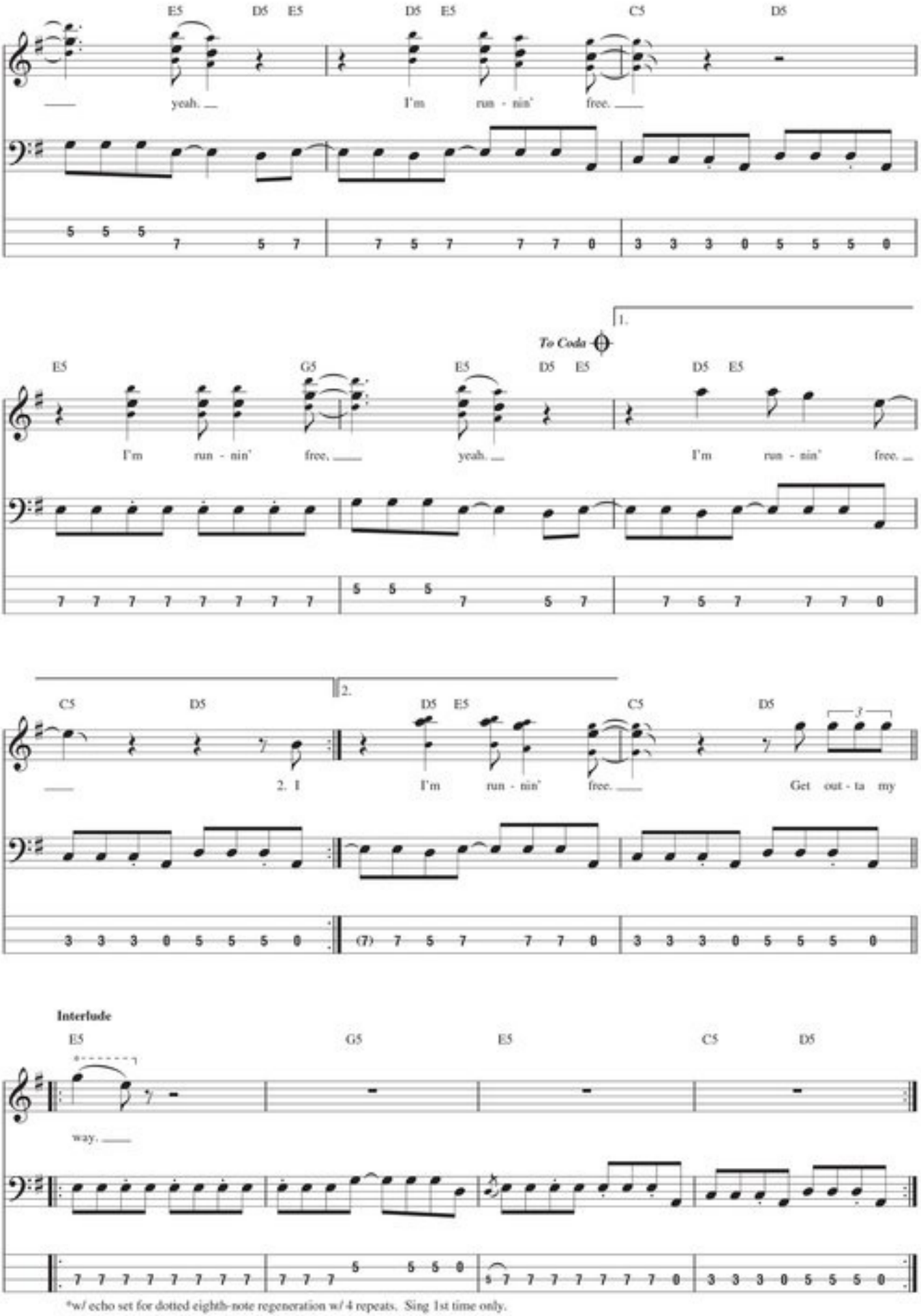
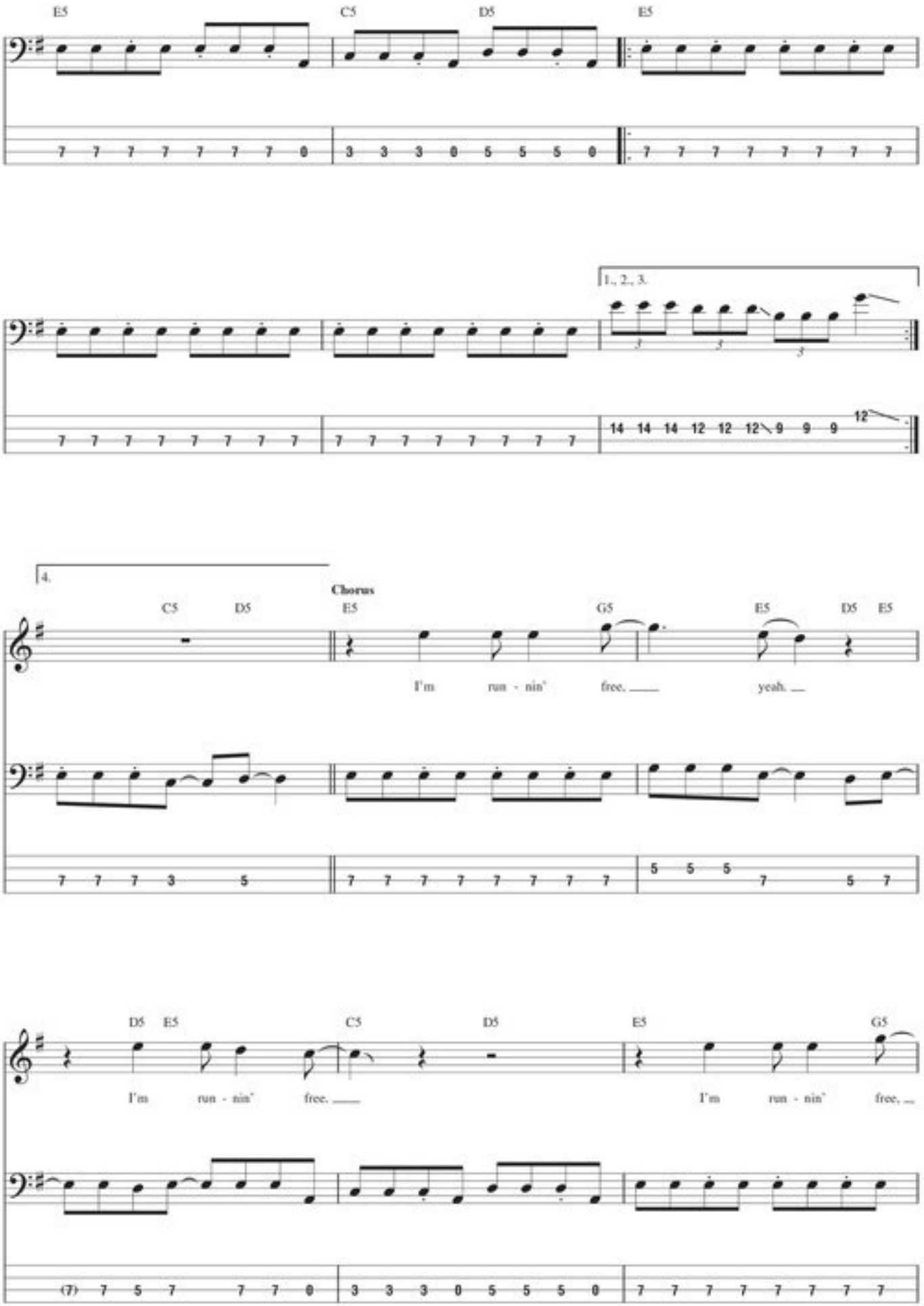
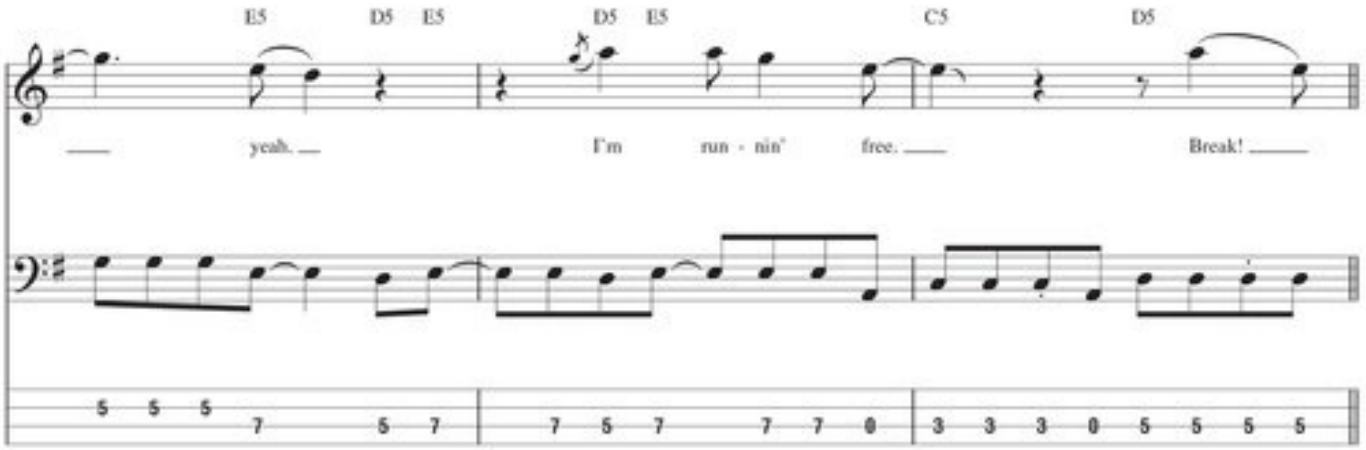
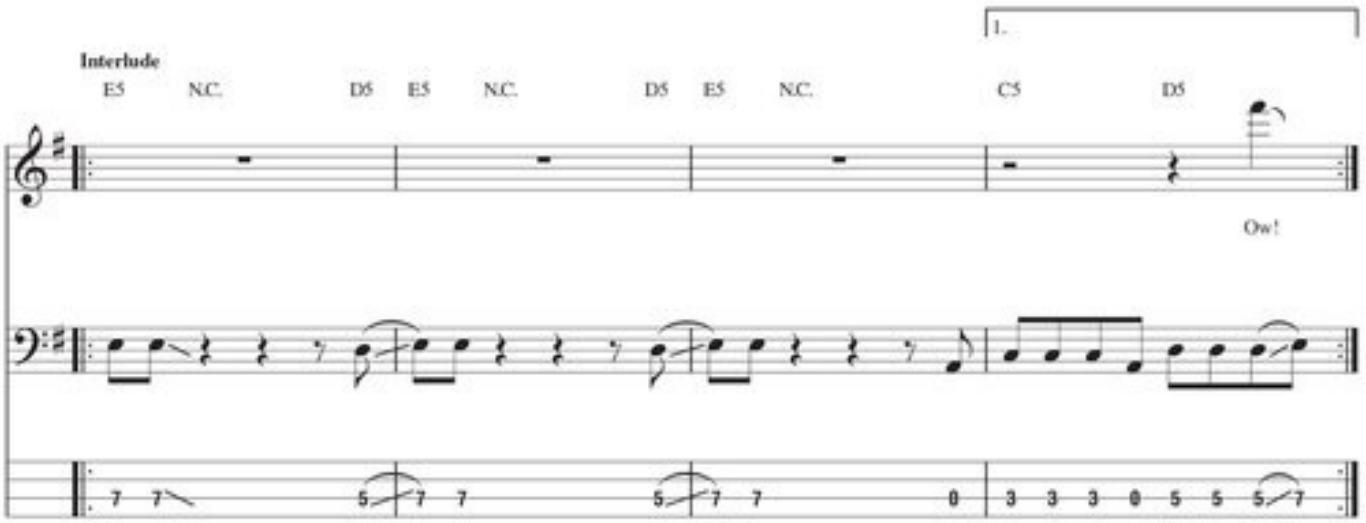
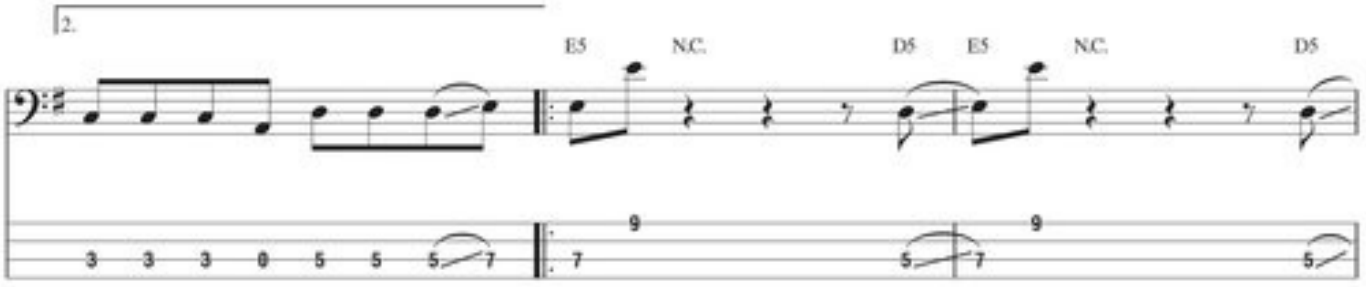
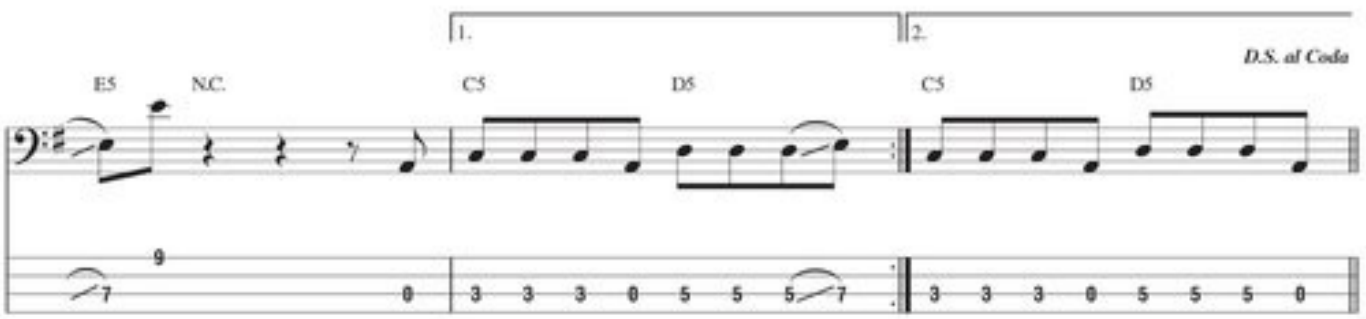
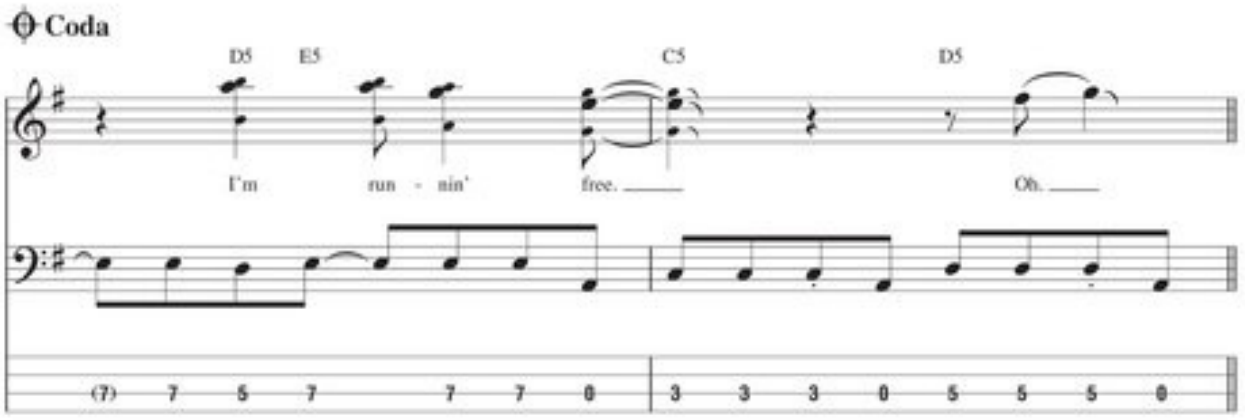
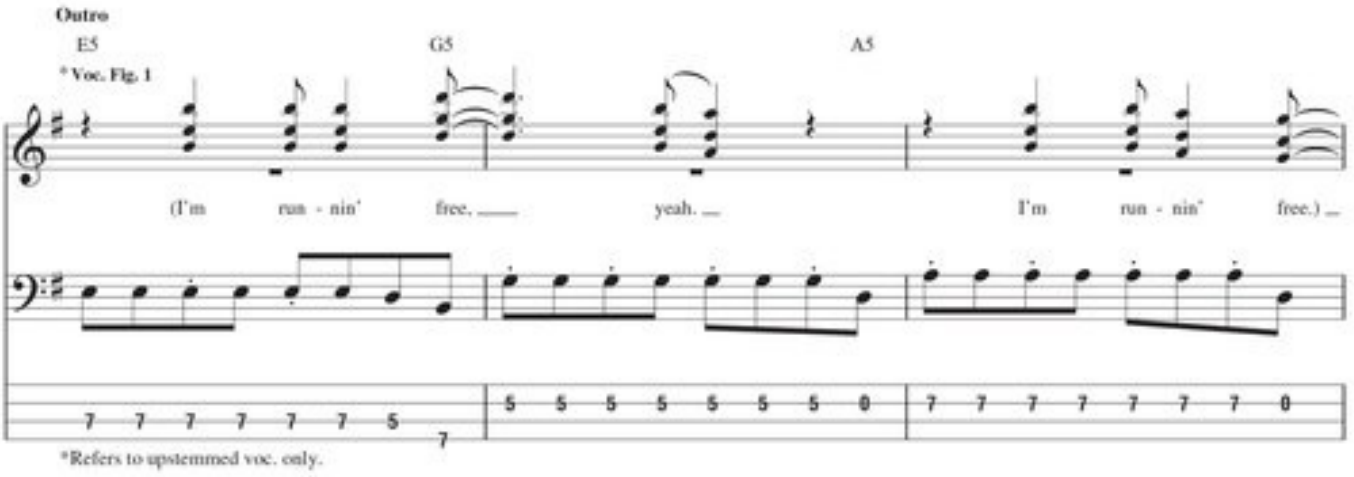
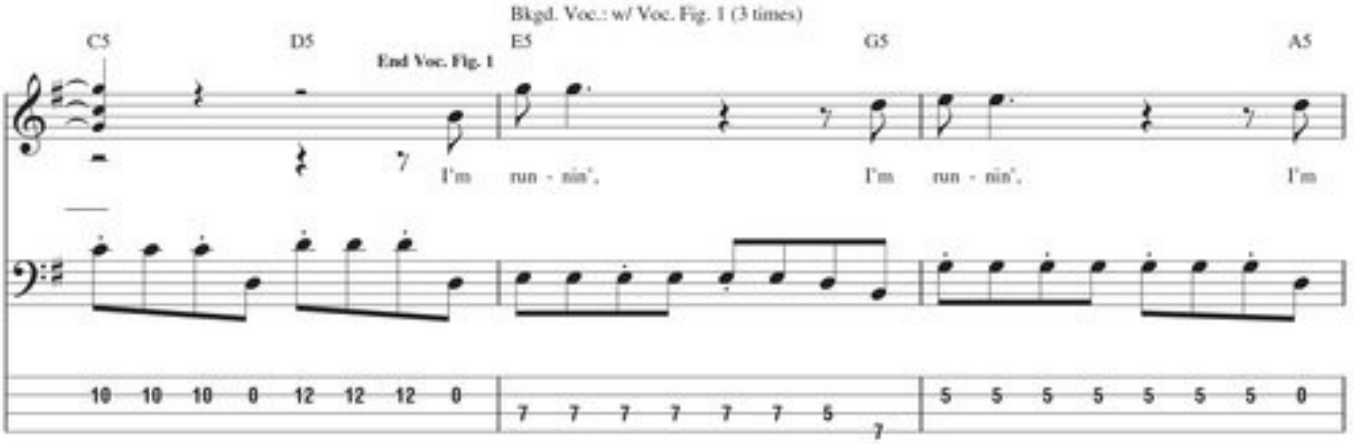
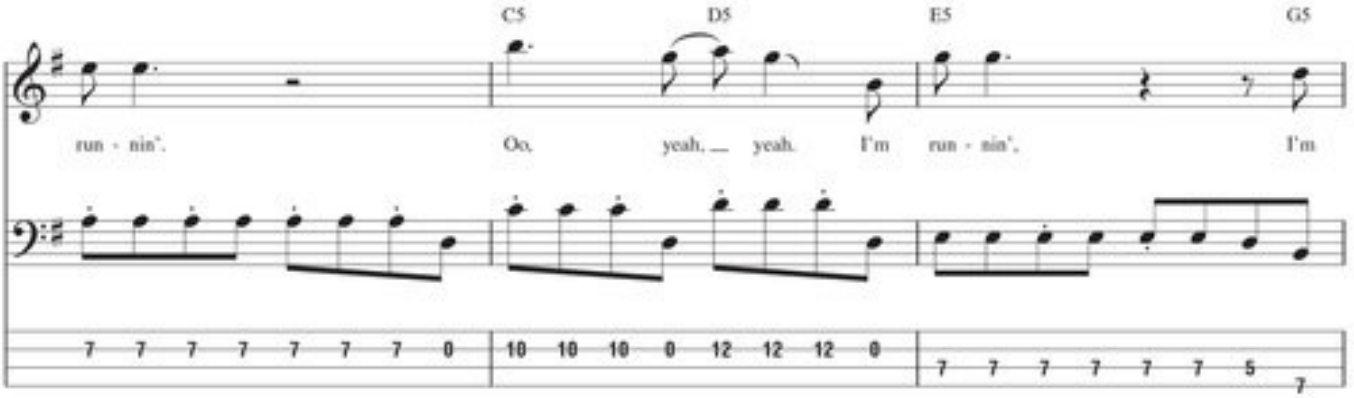
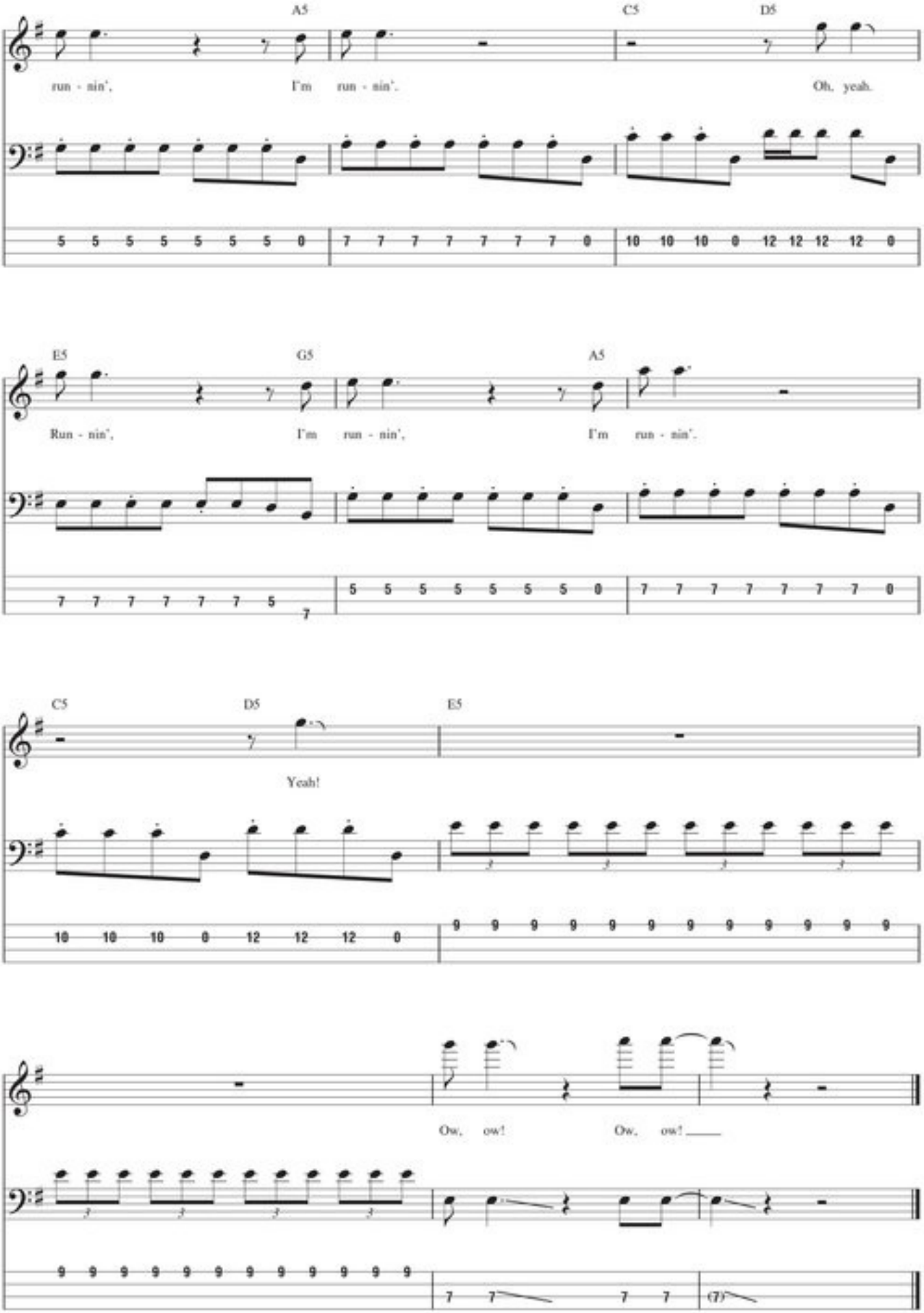

1.
2.
C5
D5
C5
D5
Verse
E5
C5
D5
E5
1. Just six - teen, a pick - up truck, out of mon - ey,
spent the night in L. A. jail and lis - tened to the
3. Pulled her at the Bot - tle Top, a whis - key, danc - ing.
G5
A5
E5
C5
D5
out of luck. I've got no - where to call my own.
si - rens wail. But they ain't got a thing on me. I'm
dis - co hop. Now all the boys are af - ter me. and
Chorus
E5
G5
A5
G5
F♯5
E5
G5
Hit the gas and here I go.
run - nin' wild, I'm run - nin' free.
that's the way it's gon - na be.
I'm run - nin' free.
*Upper Bkgd. Voc. sung
2nd & 3rd times only.

E5 D5 E5 D5 E5 C5 D5
yeah. I'm run - nin' free.
To Coda
1.
E5 G5 E5 D5 E5 D5 E5
I'm run - nin' free. yeah. I'm run - nin' free.
2.
C5 D5 D5 E5 C5 D5
2. I I'm run - nin' free. Get out - ta my
Interlude
E5 G5 E5 C5 D5
way.

*w/ echo set for dotted eighth-note regeneration w/ 4 repeats. Sing 1st time only.

E5
C5
D5
E5
1., 2., 3.
4.
Chorus
C5
D5
E5
G5
E5
D5
E5
I'm run - nin' free, yeah.
D5
E5
C5
D5
E5
G5
I'm run - nin' free,
I'm run - nin' free,

E5 D5 E5 D5 E5 C5 D5
yeah. I'm run - nin' free. Break!

Interlude
1.
E5 N.C. D5 E5 N.C. D5 E5 N.C. C5 D5
Ow!

2.
E5 N.C. D5 E5 N.C. D5


1.
2.
D.S. al Coda
E5 N.C. C5 D5 C5 D5

*Refers to upstemmed voc. only.



A5
C5
D5
run - nin',
I'm
run - nin'.
Oh, yeah.
E5
G5
A5
Run - nin',
I'm
run - nin',
I'm
run - nin'.
C5
D5
E5
Yeah!
Ow, ow!
Ow, ow!

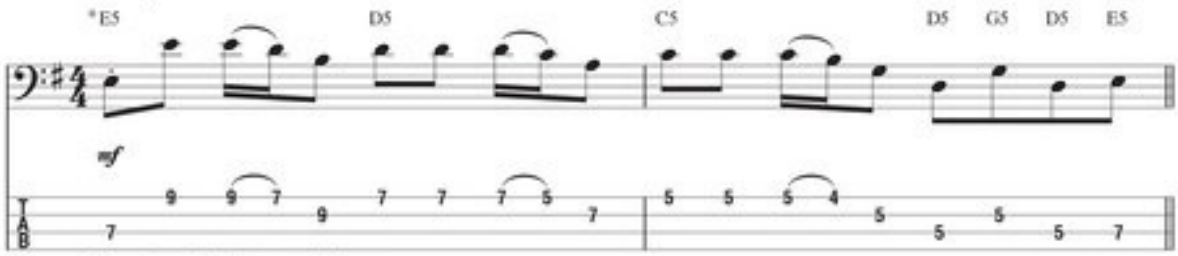
from *Piece of Mind*

T h e T r o o p e r

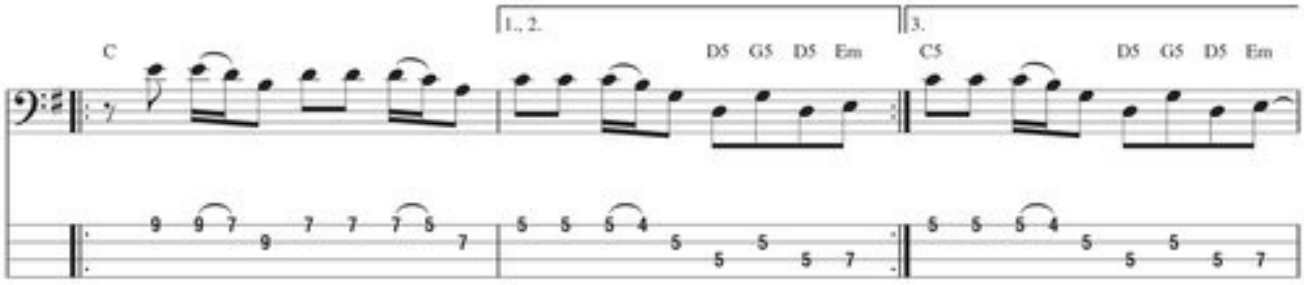
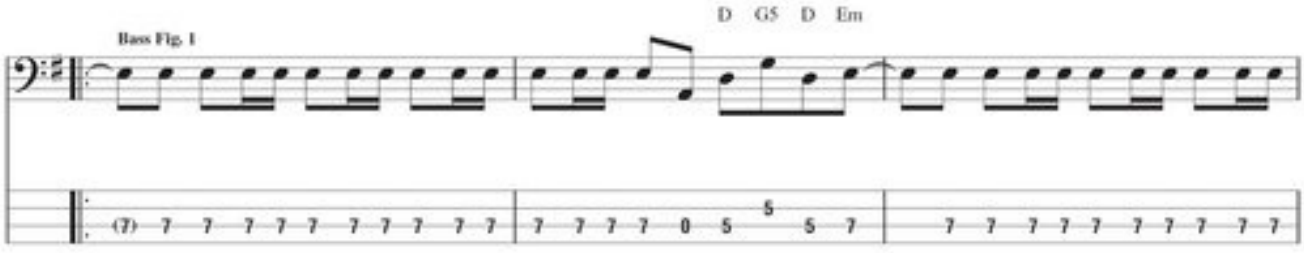
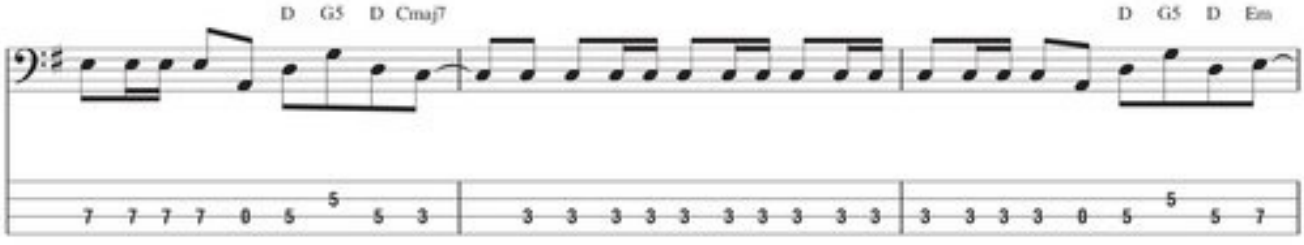
Words and Music by Steven Harris

Intro

Moderately fast Rock ♩ = 160



*Chord symbols reflect overall harmony.



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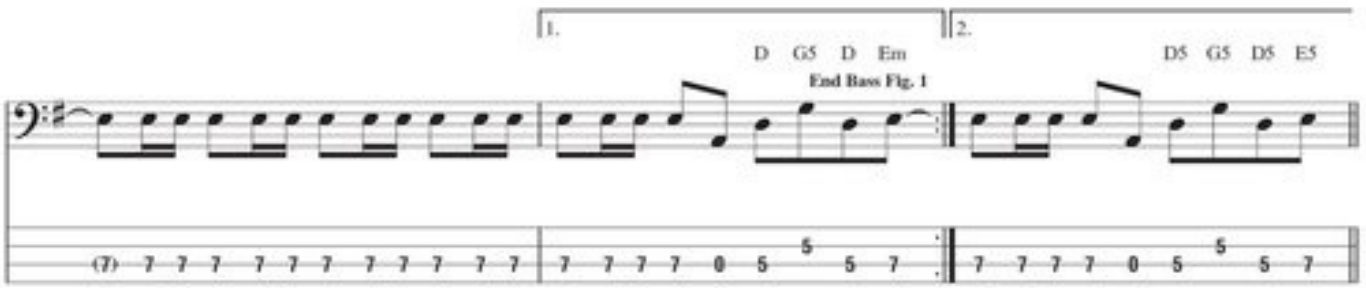
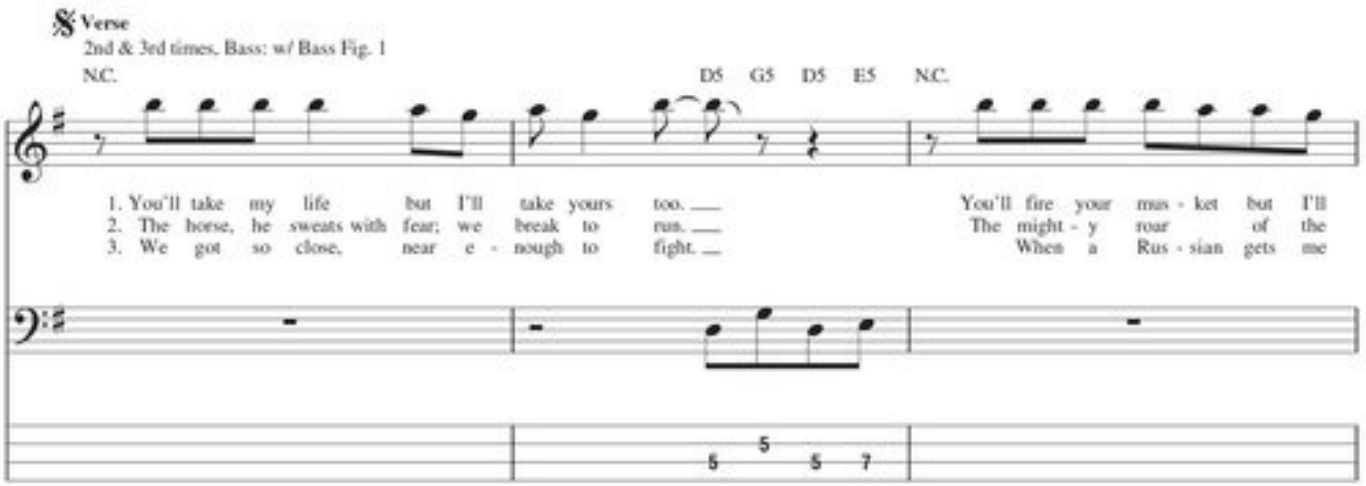
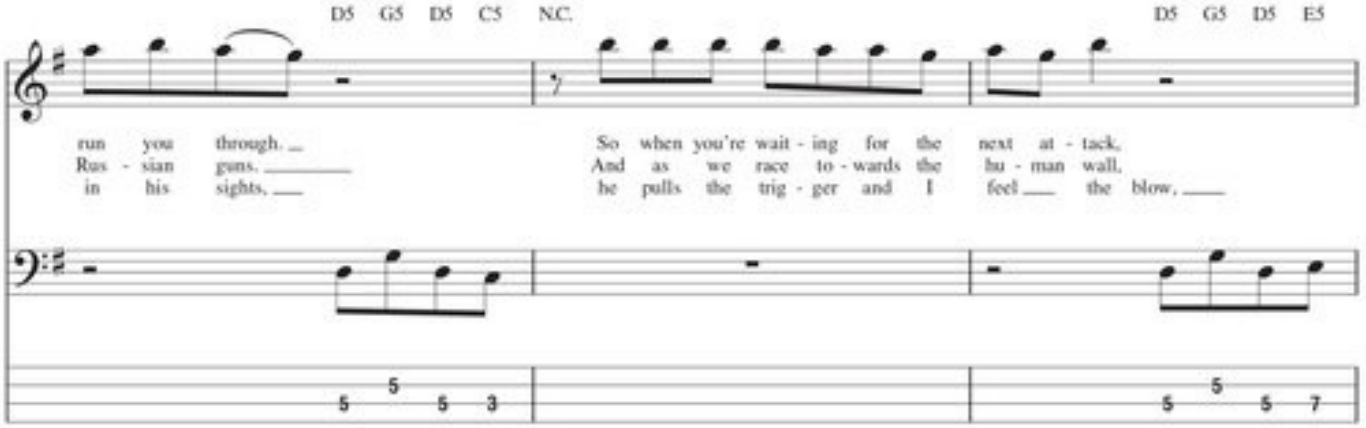
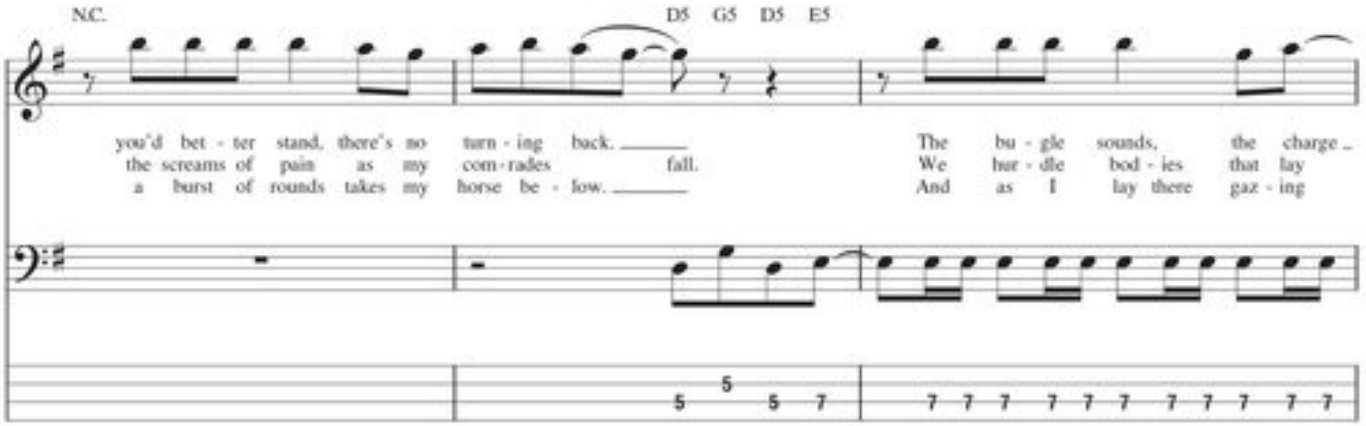
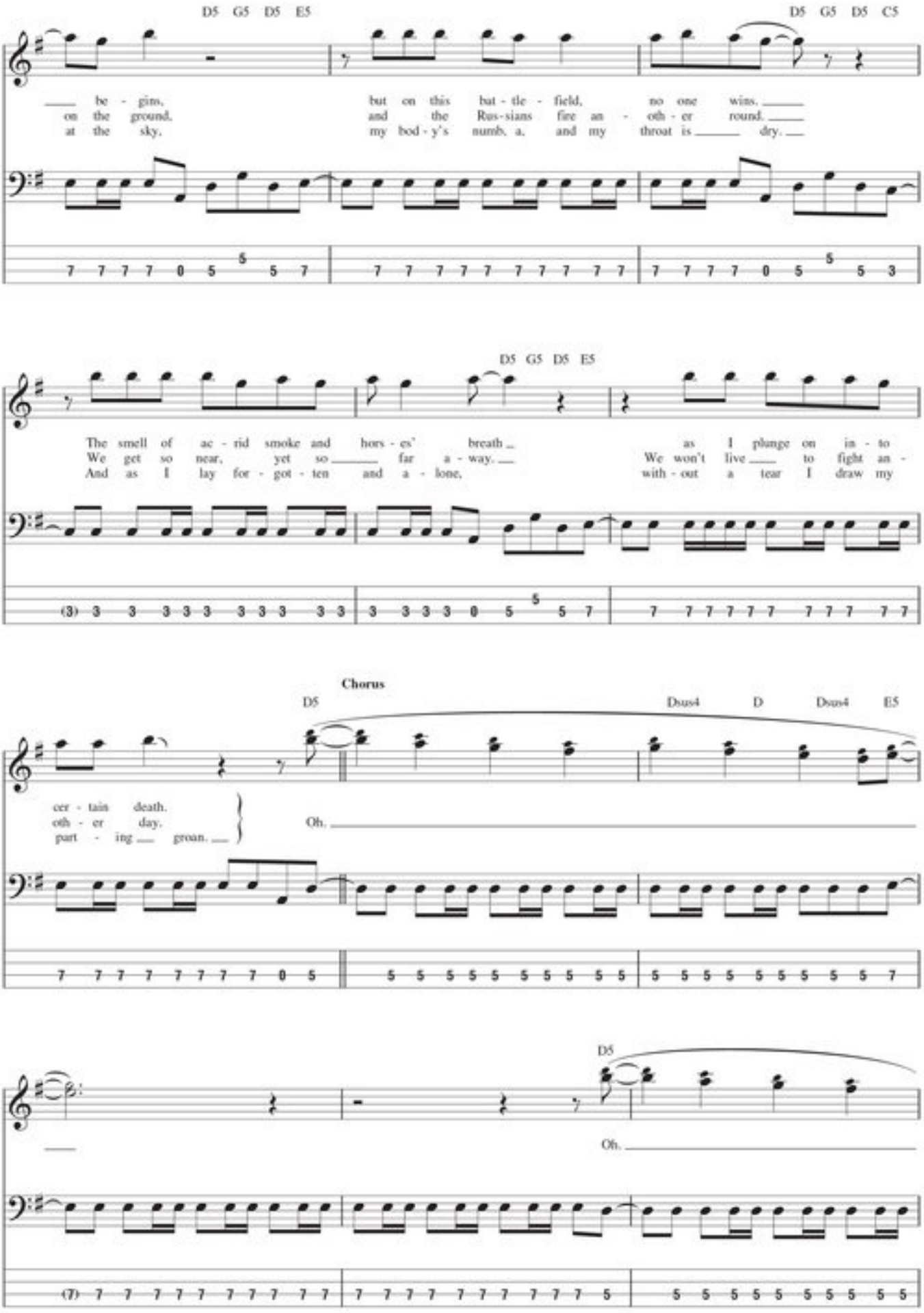
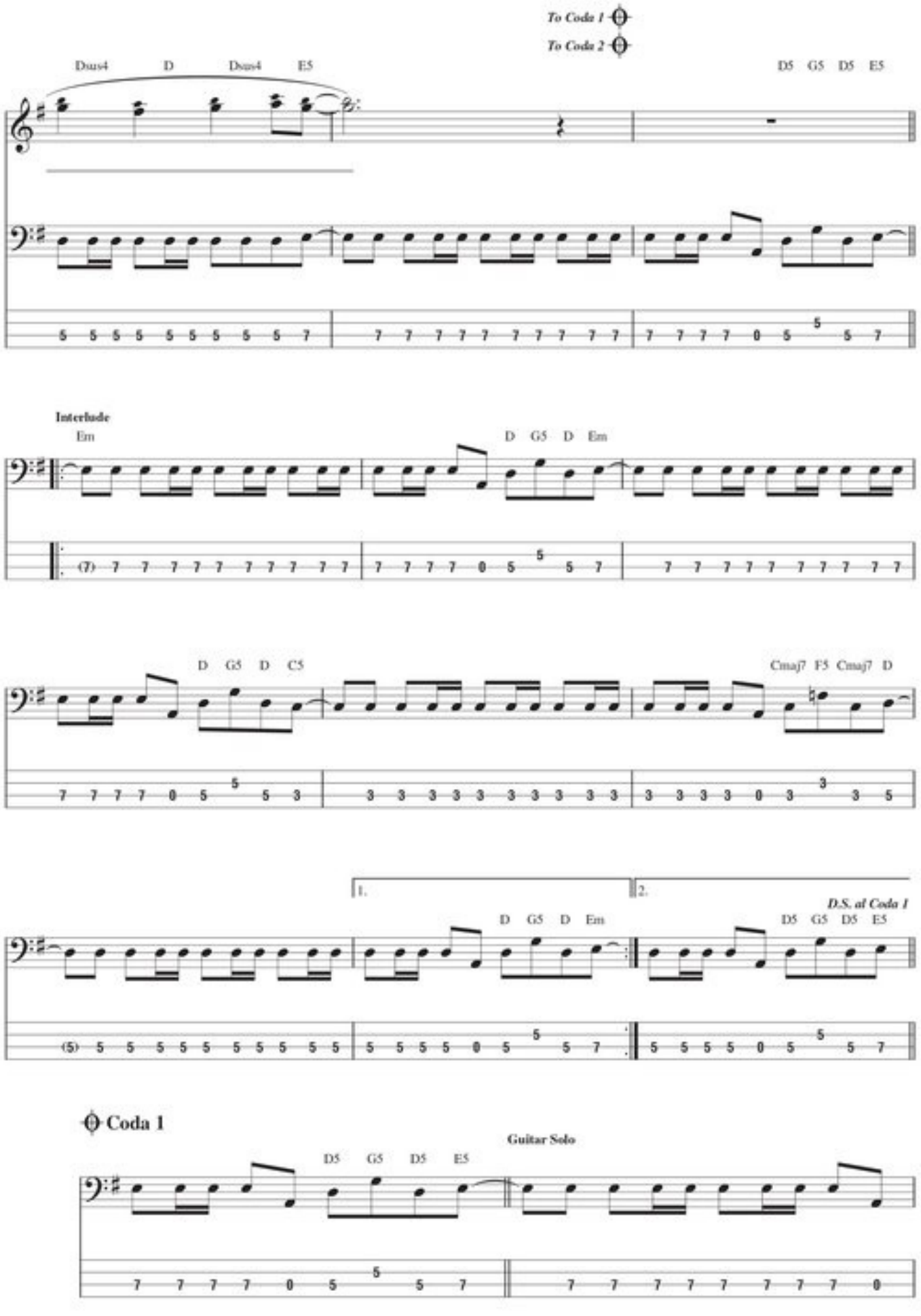
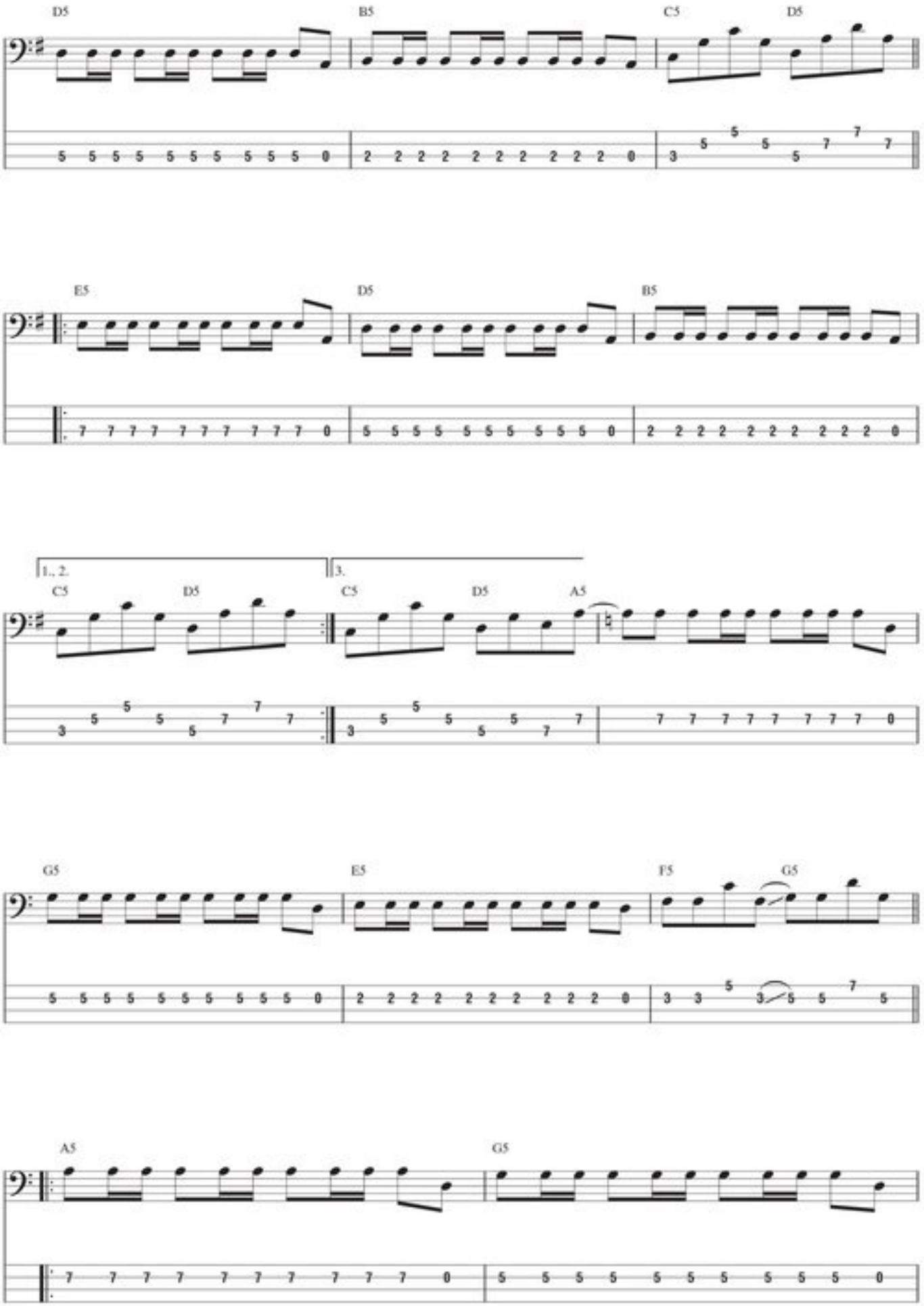
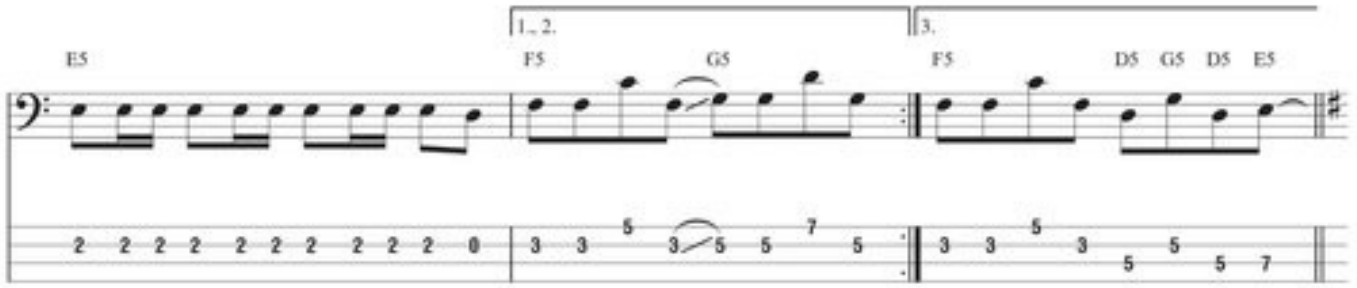
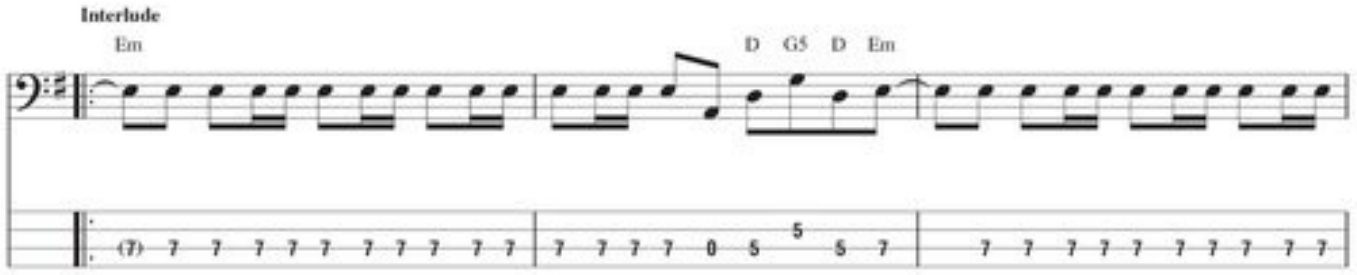
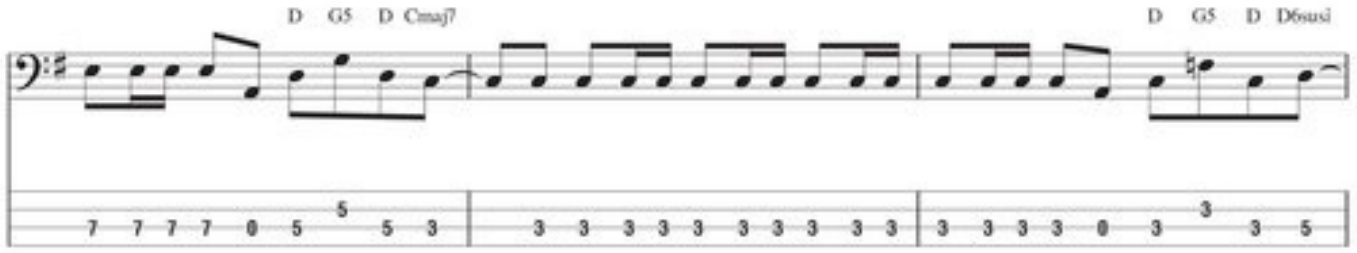
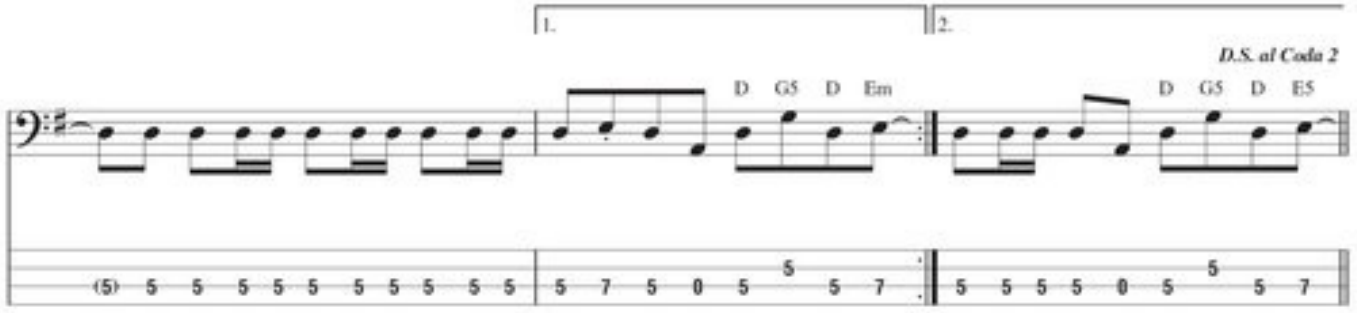
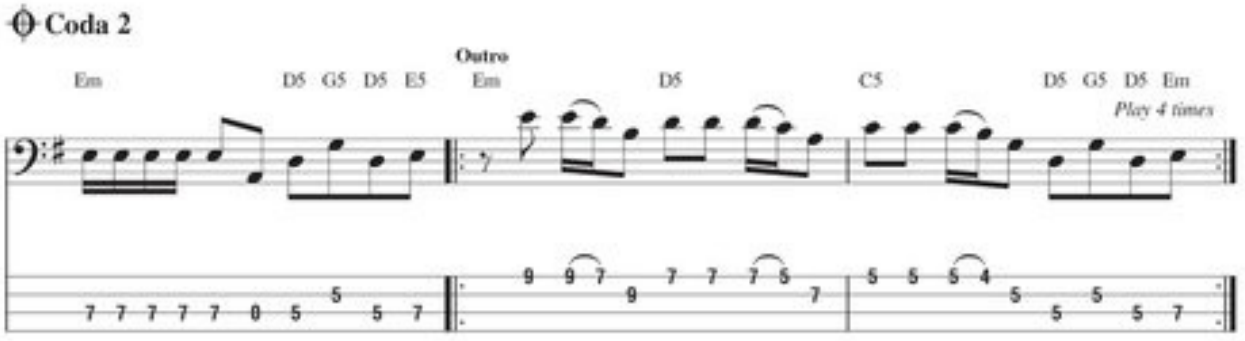
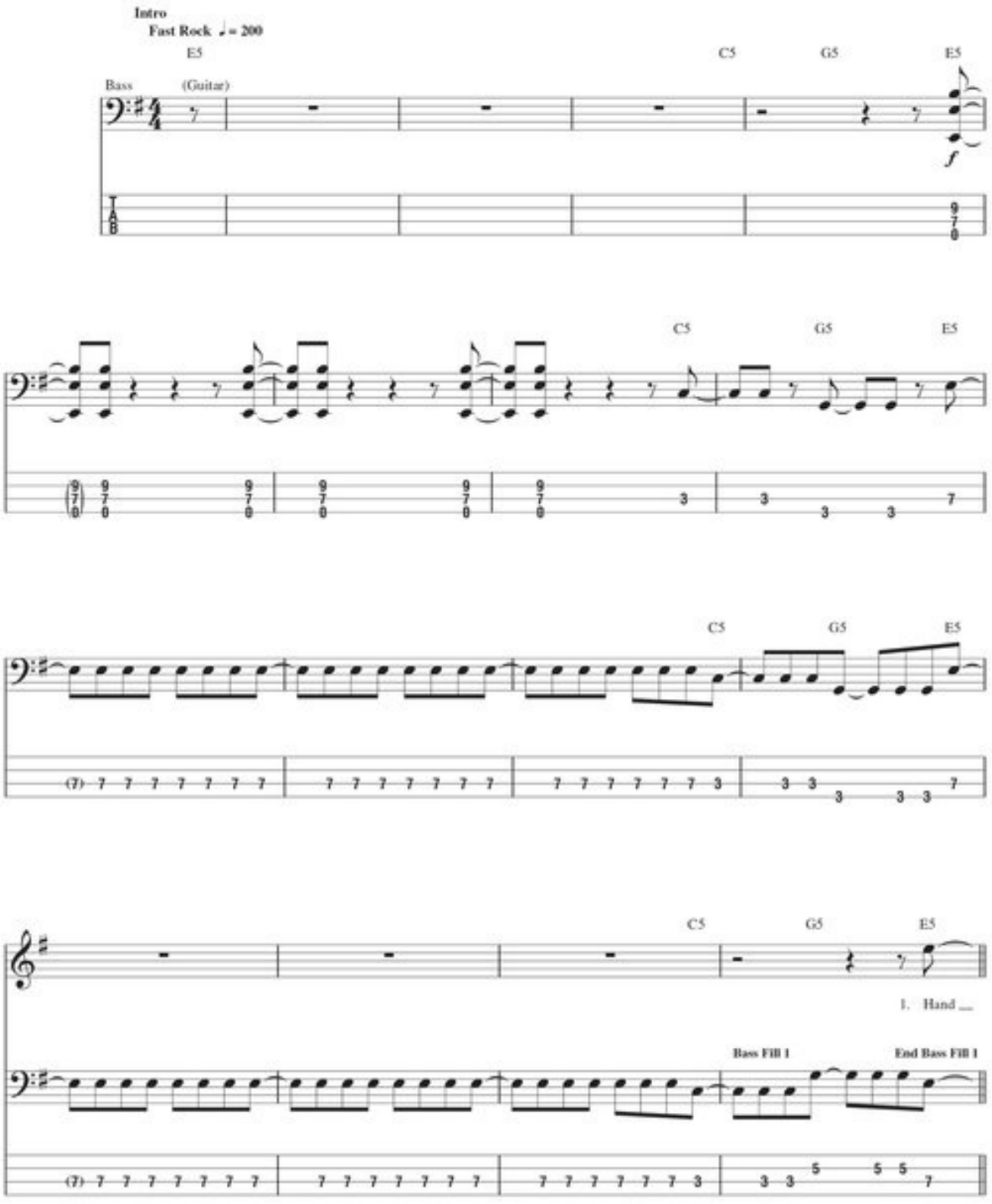

1.
2.
D G5 D Em
D5 G5 D5 E5
End Bass Fig. 1

Verse
2nd & 3rd times, Bass: w/ Bass Fig. 1
N.C.
D5 G5 D5 E5
N.C.
1. You'll take my life but I'll take yours too.
2. The horse, he sweats with fear; we break to run.
3. We got so close, near e - nough to fight.
You'll fire your mus - ket but I'll
The might - y roar of the
When a Rus - sian gets me

D5 G5 D5 C5
N.C.
D5 G5 D5 E5
run you through.
Rus - sian guns.
in his sights,
So when you're wait - ing for the next at - tack,
And as we race to - wards the hu - man wall,
he pulls the trig - ger and I feel the blow,

N.C.
D5 G5 D5 E5
you'd bet - ter stand, there's no turn - ing back.
the screams of pain as my com - rades fall.
a burst of rounds takes my horse be - low.
The bu - gle sounds, the charge
We hur - dle bod - ies that lay
And as I lay there gaz - ing

D5 G5 D5 E5
D5 G5 D5 C5
be - gins, but on this bat - tle - field, no one wins.
on the ground, and the Rus-sians fire an - oth - er round.
at the sky, my bod - y's numb, a, and my throat is dry.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es' breath
We get so near, yet so far a - way.
And as I lay for - got - ten and a - lone,
as I plunge on in - to
We won't live to fight an -
with - out a tear I draw my
Chorus
D5
Dsus4 D Dsus4 E5
cer - tain death.
oth - er day.
part - ing groan.
Oh.
D5
Oh.

To Coda 1
To Coda 2
Dsus4 D Dsus4 E5
D5 G5 D5 E5
Interlude
Em
D G5 D Em
D G5 D C5
Cmaj7 F5 Cmaj7 D
1.
2.
D.S. al Coda 1
D G5 D Em
D5 G5 D5 E5
Coda 1
Guitar Solo
D5 G5 D5 E5

D5
B5
C5
D5
E5
D5
B5
1., 2.
3.
C5
D5
C5
D5
A5
G5
E5
F5
G5
A5
G5


1.. 2.
3.
E5
F5
G5
F5
D5 G5 D5 E5

Interlude
Em
D G5 D Em

D G5 D Cmaj7
D G5 D D6sus

1.
2.
D.S. al Coda 2
D G5 D Em
D G5 D E5


Coda 2
Outro
Em
D5 G5 D5 E5
Em
D5
C5
D5 G5 D5 Em
Play 4 times

from *Brave New World*

W i c k e r M a n

Words and Music by Adrian Smith, Steven Harris and Bruce Dickinson

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Verse

2nd time, Bass: w/ Bass Fill 2

E5 C5

____ of fate is mov - ing and the fin - ger points to you.
fer - ry - man wants his mon - ey, you ain't go - ing to give it back. _

G5 E5

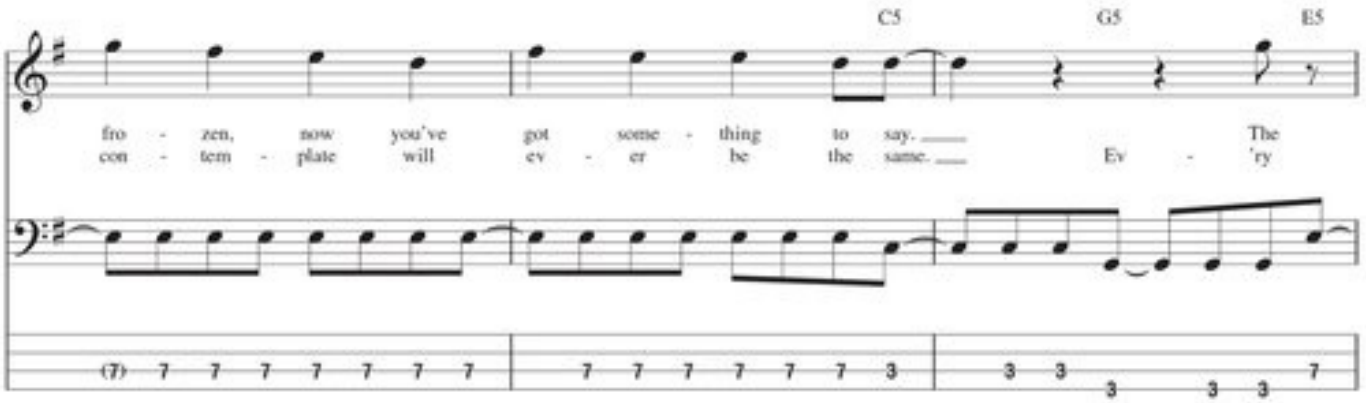
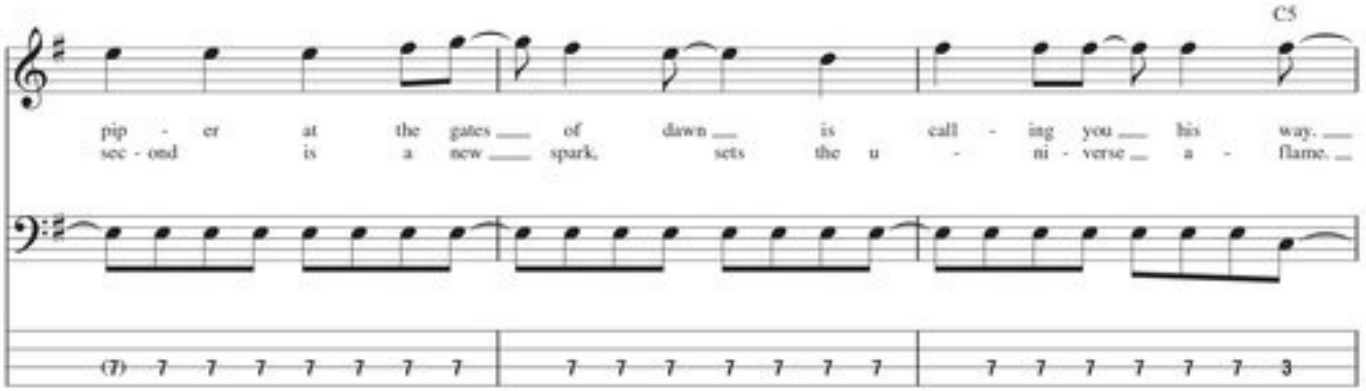
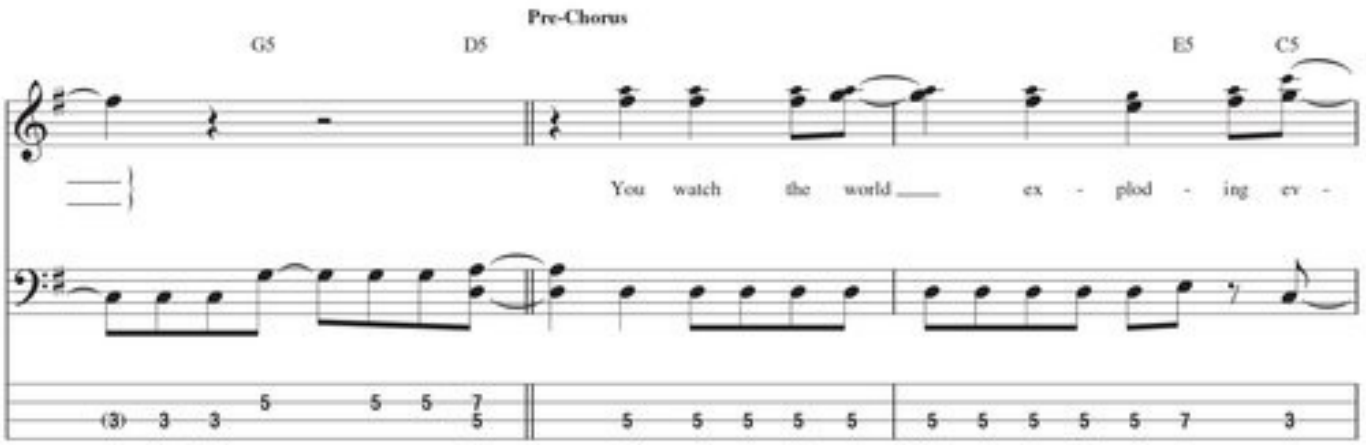
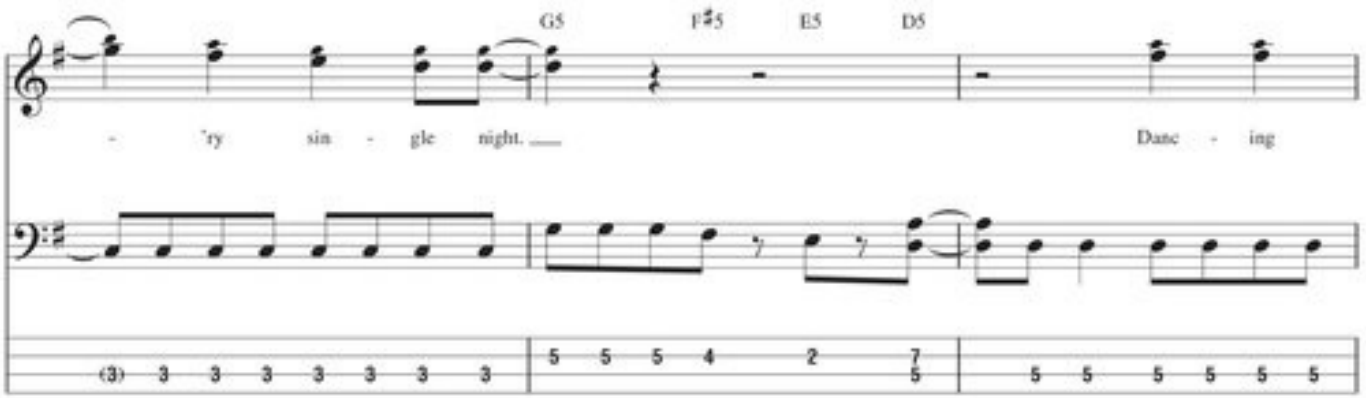
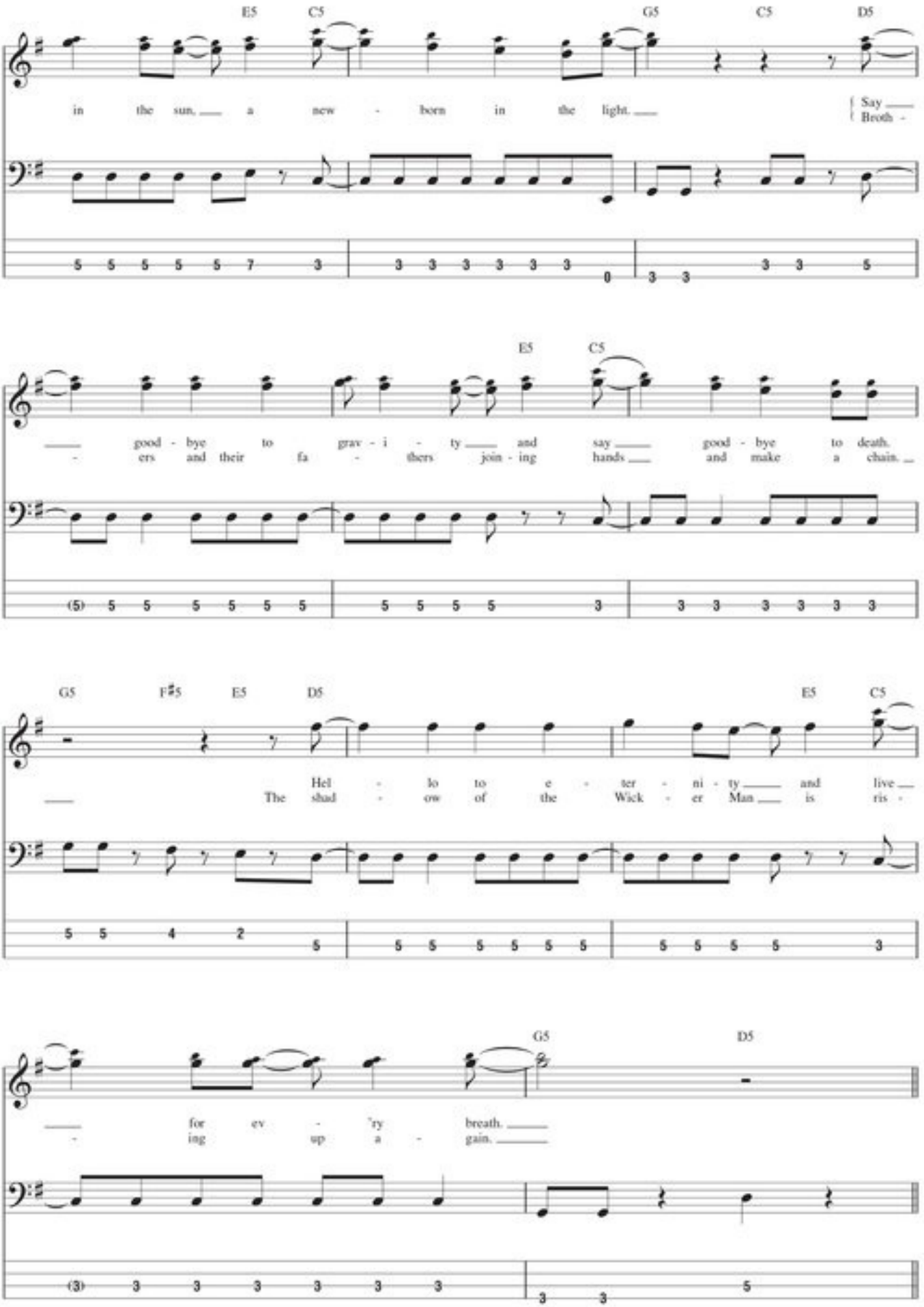
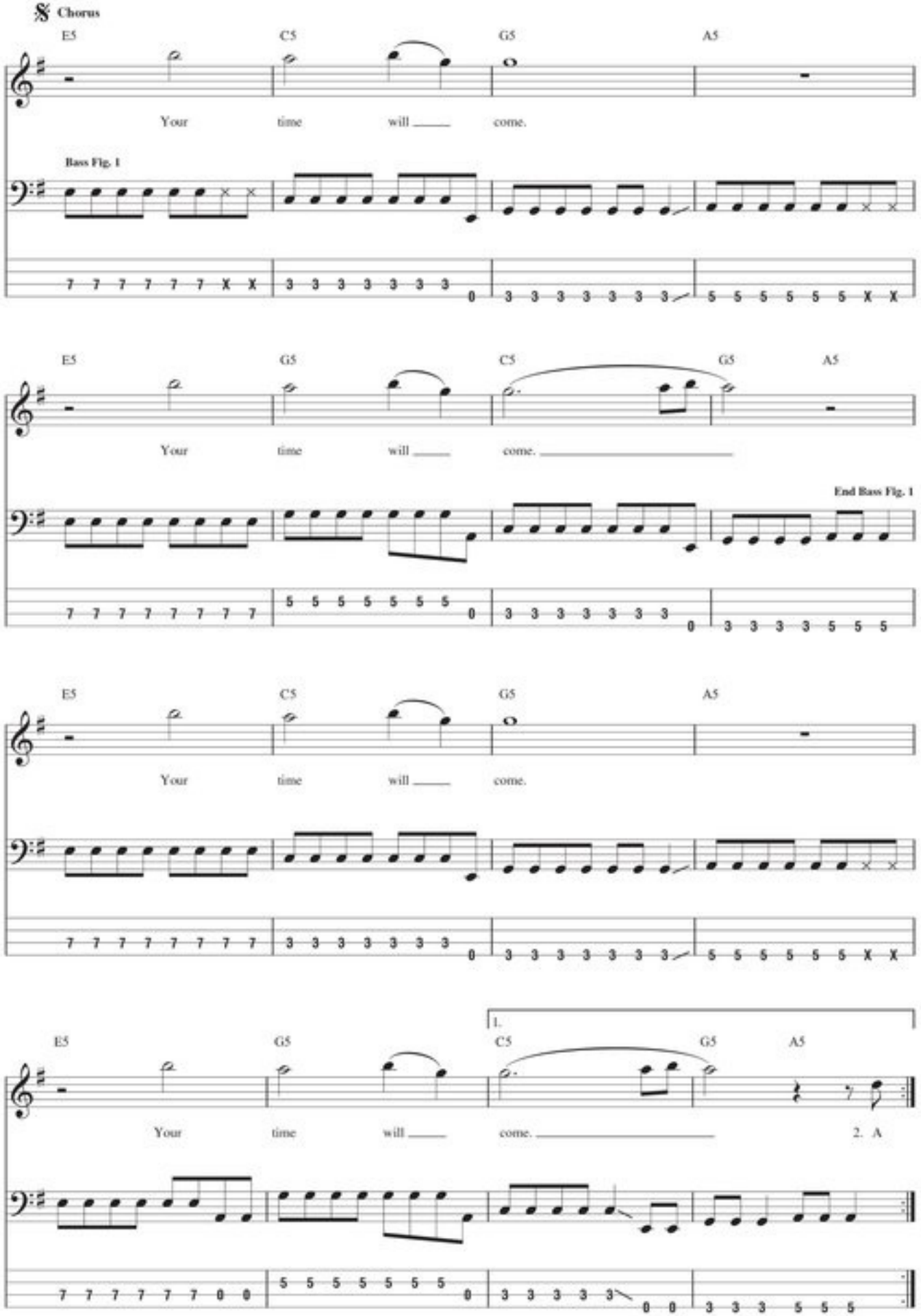
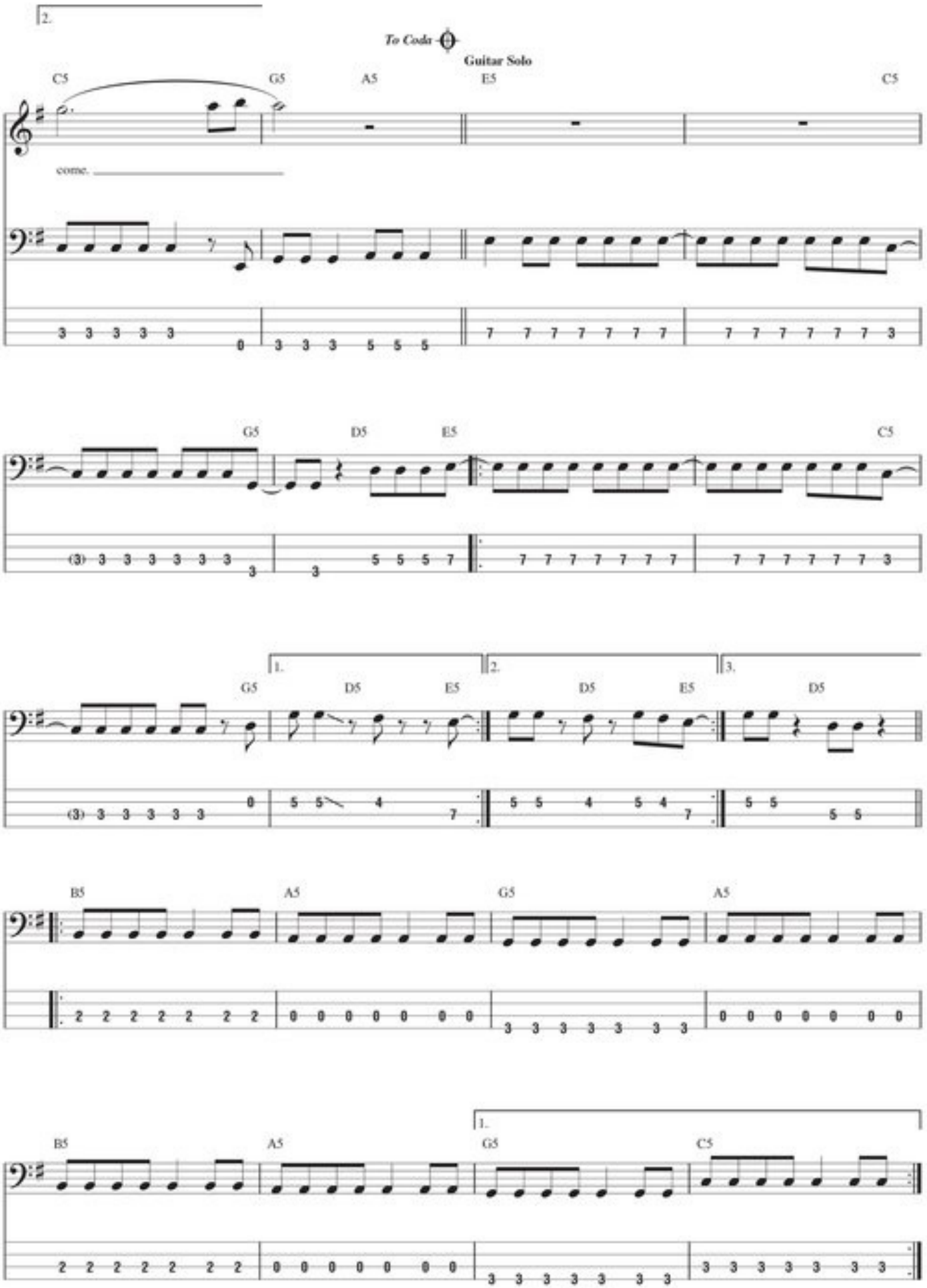
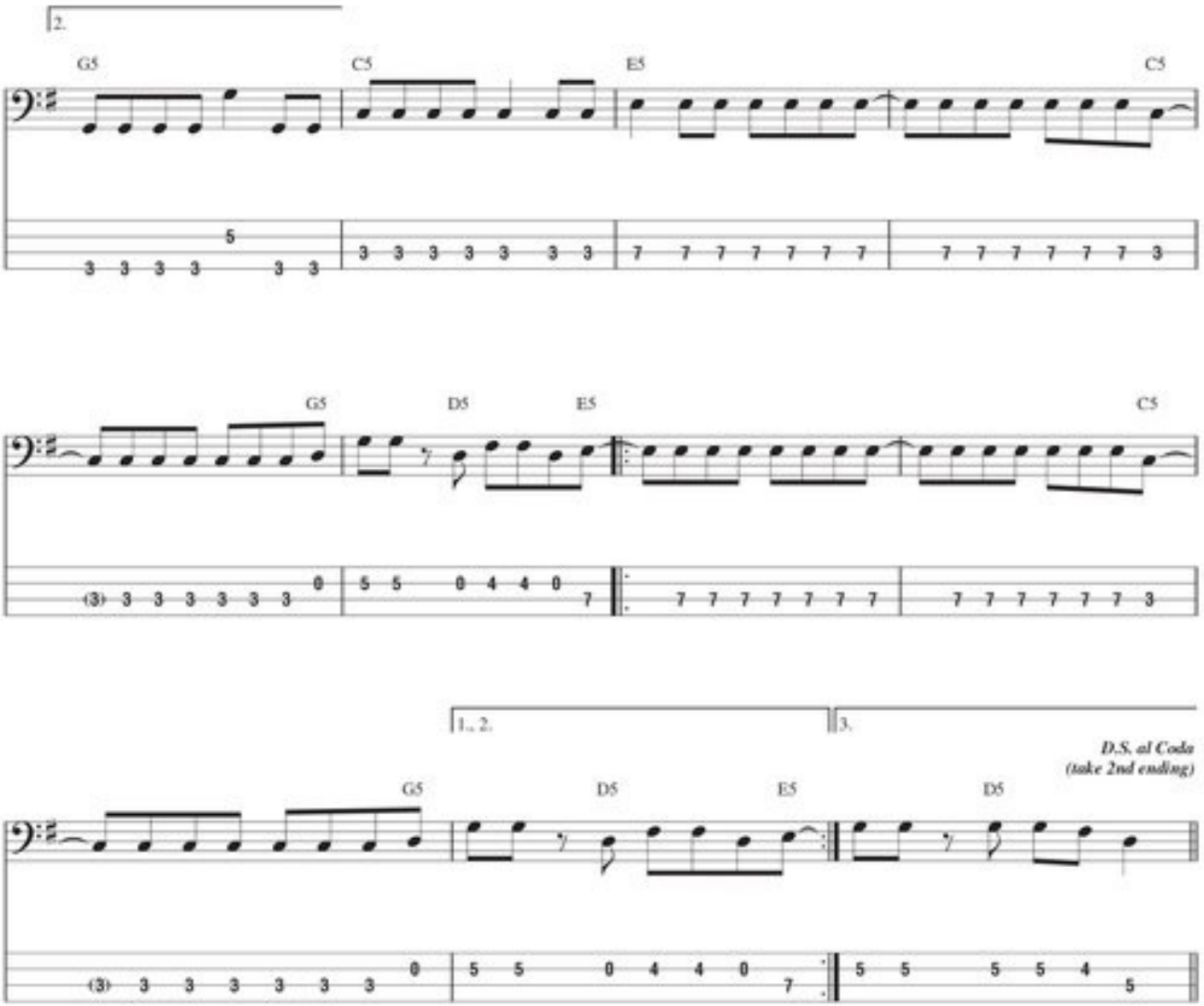
He knocks you to your feet, ____ and so what are __
____ He ____ can push his own ____ boat as you

2nd time, Bass: w/ Bass Fill 1

C5 G5 E5

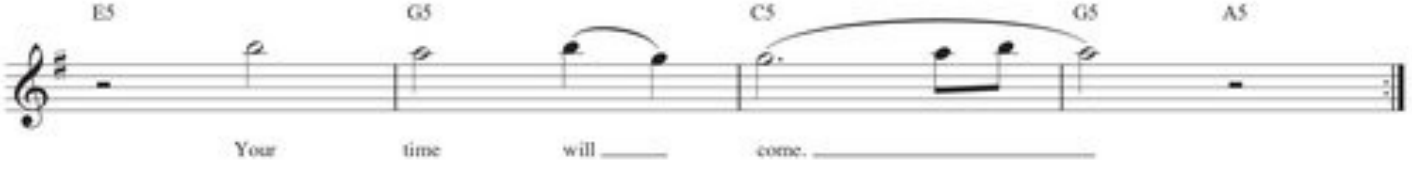
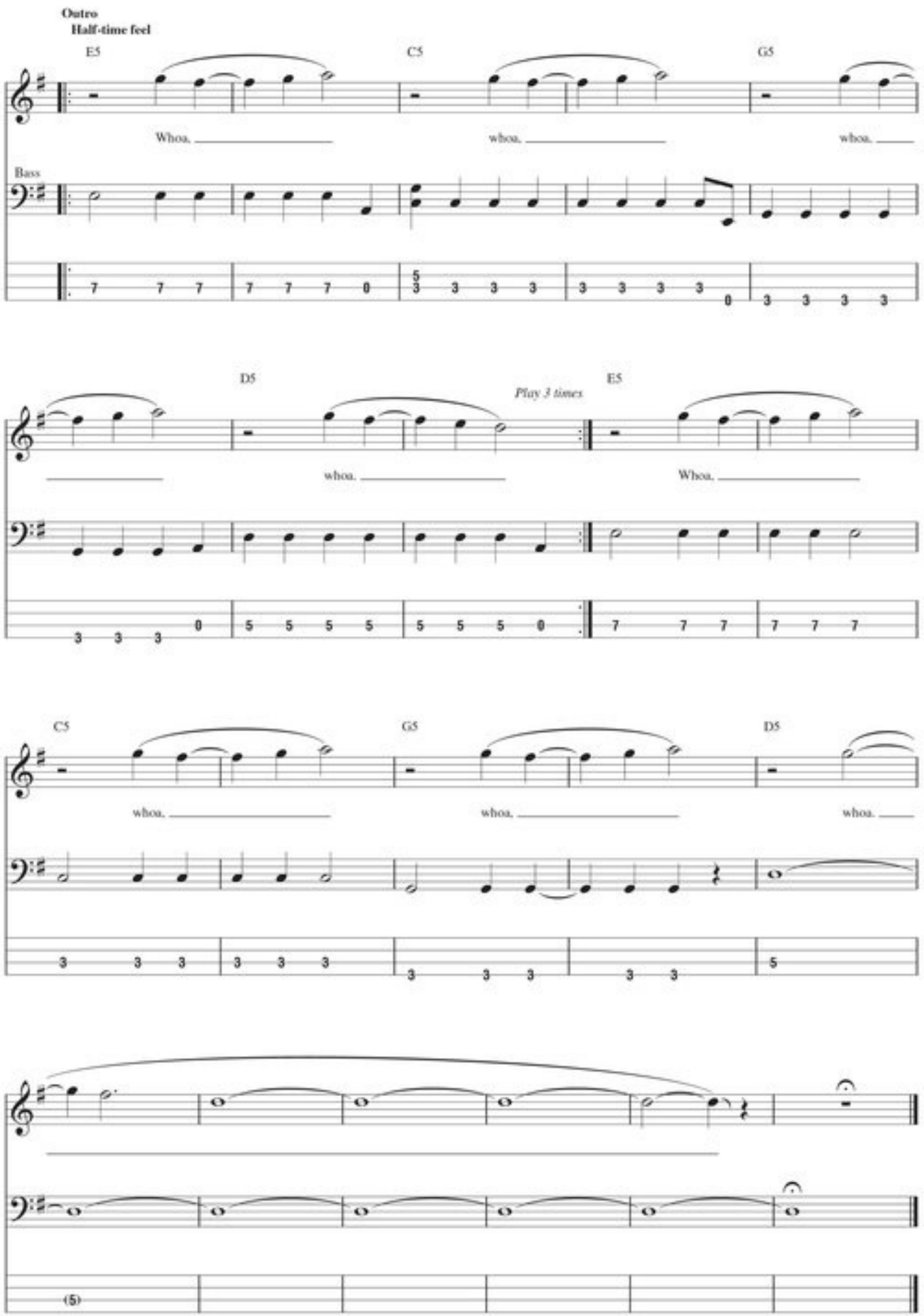
____ you gon - na do? ____ Your tongue was
set up off the track. ____ Noth - ing you can

Bass Fill 2

Bass

C5
G5
E5
fro - zen, now you've got some - thing to say. The
con - tem - plate will ev - er be the same. Ev - 'ry

C5
pip - er at the gates of dawn is call - ing you his way.
sec - ond is a new spark, sets the u - ni - verse a - flame.

Pre-Chorus
G5
D5
E5
C5
You watch the world ex - plod - ing ev -

G5
F♯5
E5
D5
- 'ry sin - gle night. Danc - ing

E5 C5 G5 C5 D5
in the sun, a new - born in the light.
Say
Breath -
E5 C5
good - bye to grav - i - ty and say good - bye to death.
- ers and their fa - thers join - ing hands and make a chain.
G5 F♯5 E5 D5 E5 C5
Hel - lo to e - ter - ni - ty and live
The shad - ow of the Wick - er Man is ris -
G5 D5
for ev - 'ry breath.
- ing up a - gain.

Chorus
E5
C5
G5
A5
Your time will come.
Bass Fig. 1
E5
G5
C5
G5
A5
Your time will come.
End Bass Fig. 1
E5
C5
G5
A5
Your time will come.
1.
E5
G5
C5
G5
A5
Your time will come.
2. A

2.
To Coda
Guitar Solo
C5
G5
A5
E5
C5
come.
G5
D5
E5
C5
1.
2.
3.
G5
D5
E5
D5
E5
D5
B5
A5
G5
A5
B5
A5
1.
G5
C5

Coda

Chorus

Bass: w/ Bass Fig. 1 (2 times)



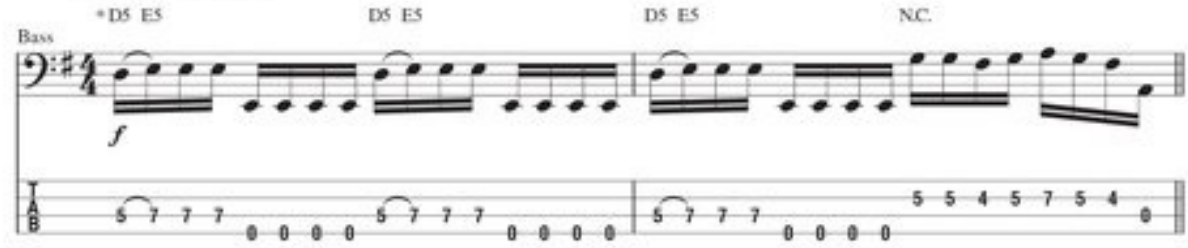
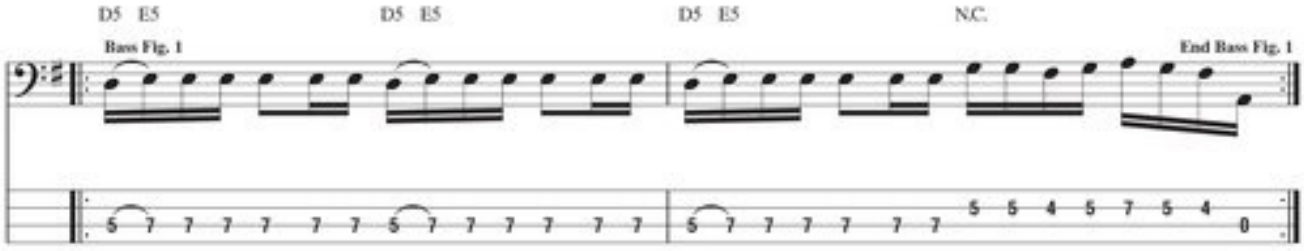
Outro
Half-time feel
E5
C5
G5
Whoa,
whoa,
whoa.
Bass
D5
Play 3 times
E5
whoa.
Whoa.
C5
G5
D5
whoa.
whoa.
whoa.
(5)

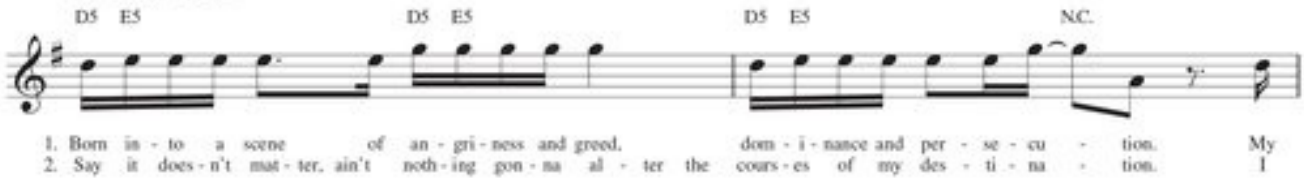
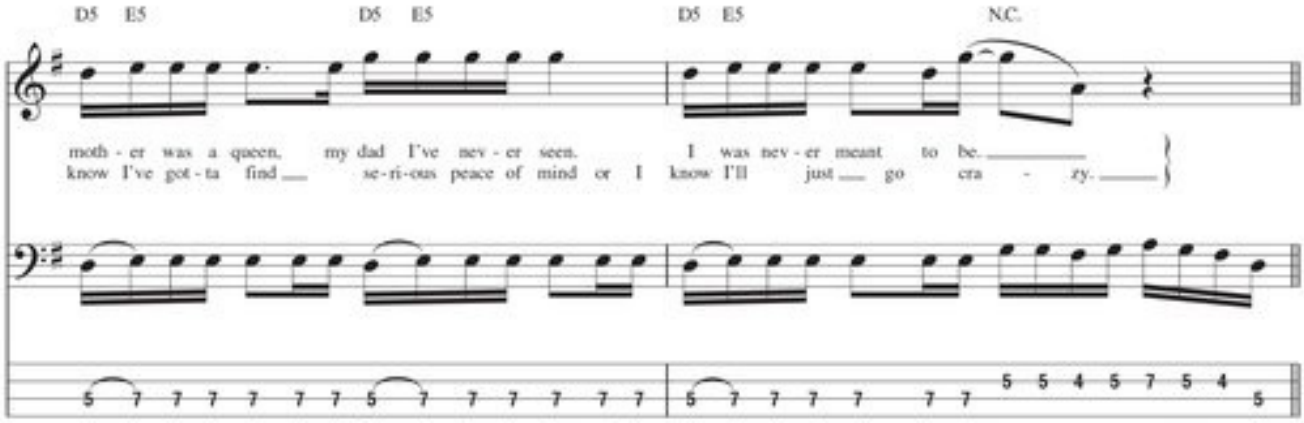
from *Killers*

W r a t h c h i l d

Words and Music by Steven Harris

Intro

Moderate Rock ♩ = 104

*Chord symbols reflect implied harmony.

𝄋 Verse

Bass: w/ Bass Fig. 1

D5 E5
D5 E5
D5 E5
N.C.
1. Born in - to a scene of an - gri - ness and greed, dom - i - nance and per - se - cu - tion. My
2. Say it does - n't mat - ter, ain't noth - ing gon - na al - ter the cours - es of my des - ti - na - tion. I

D5 E5
D5 E5
D5 E5
N.C.
moth - er was a queen, my dad I've nev - er seen. I was nev - er meant to be.
know I've got - ta find se - ri - ous peace of mind or I know I'll just go cra - zy.

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Pre-Chorus

C5 B5 D5 E5 D5 E5

Now I spend my time look-ing all a-round

Bass Fig. 2 **End Bass Fig. 2**

Bass: w/ Bass Fig. 2

C5 B5 D5 E5 D5 E5

for a man that's no-where to be found.

C5 B5 G5 F♯5 C5 B5

Un-til I find him, I'm nev-er gon-na stop search-ing. I'm go-ing to find my man, gon-na

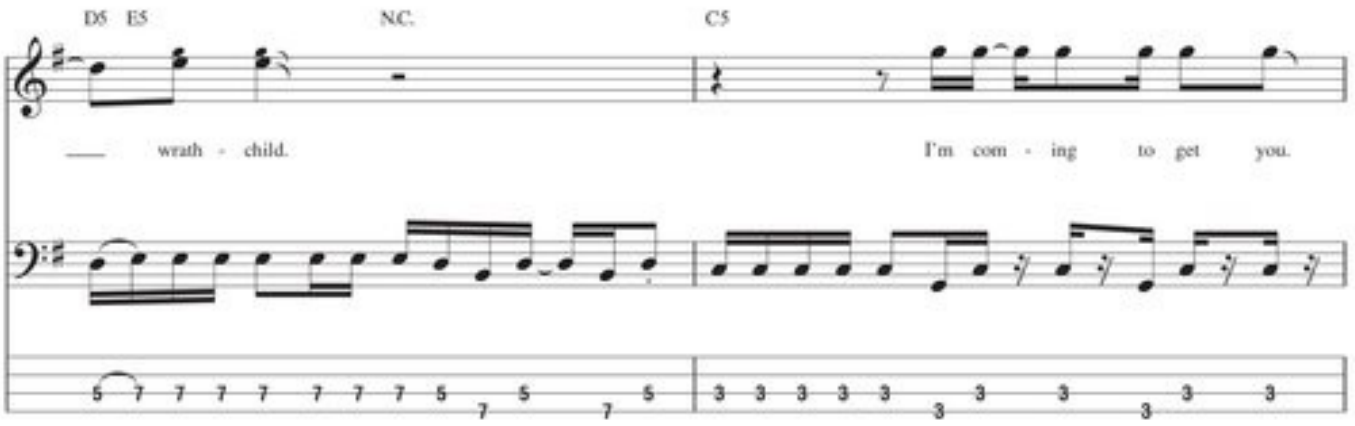
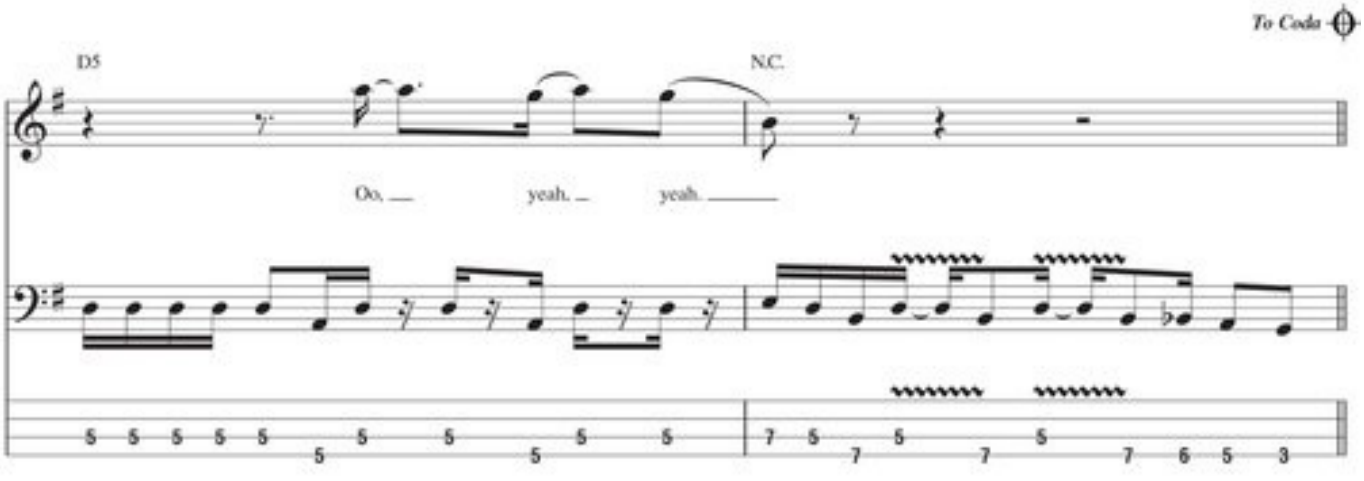
Bass: w/ Bass Fig. 1

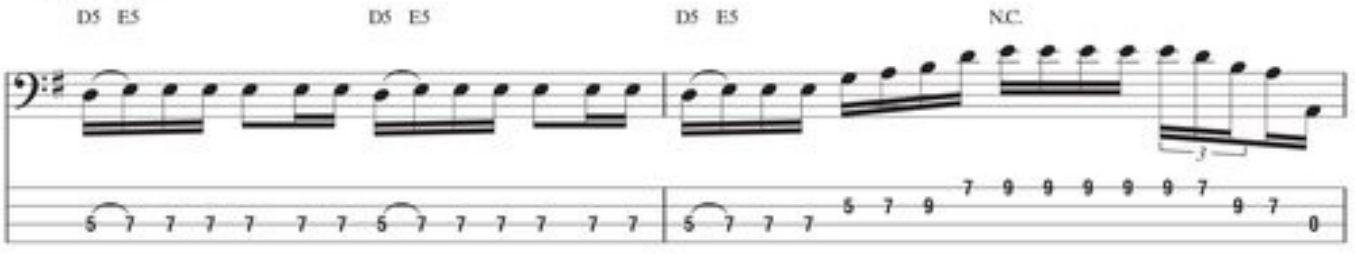
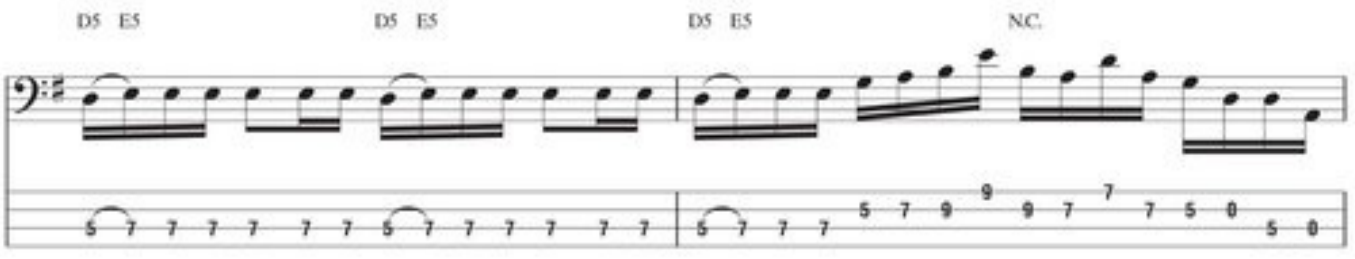
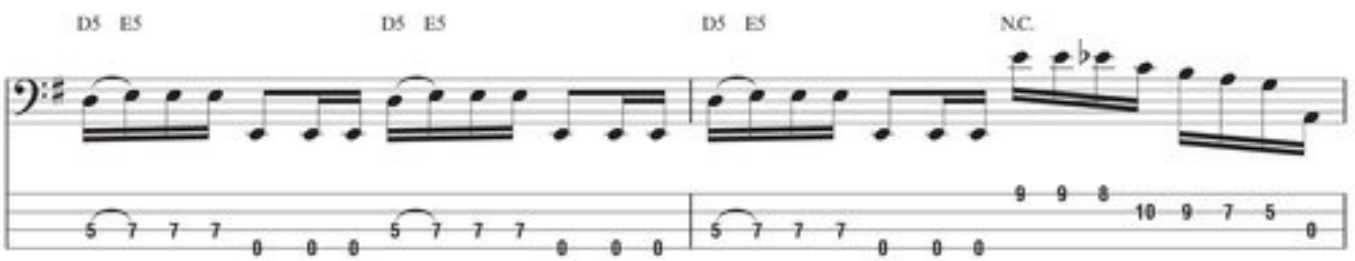
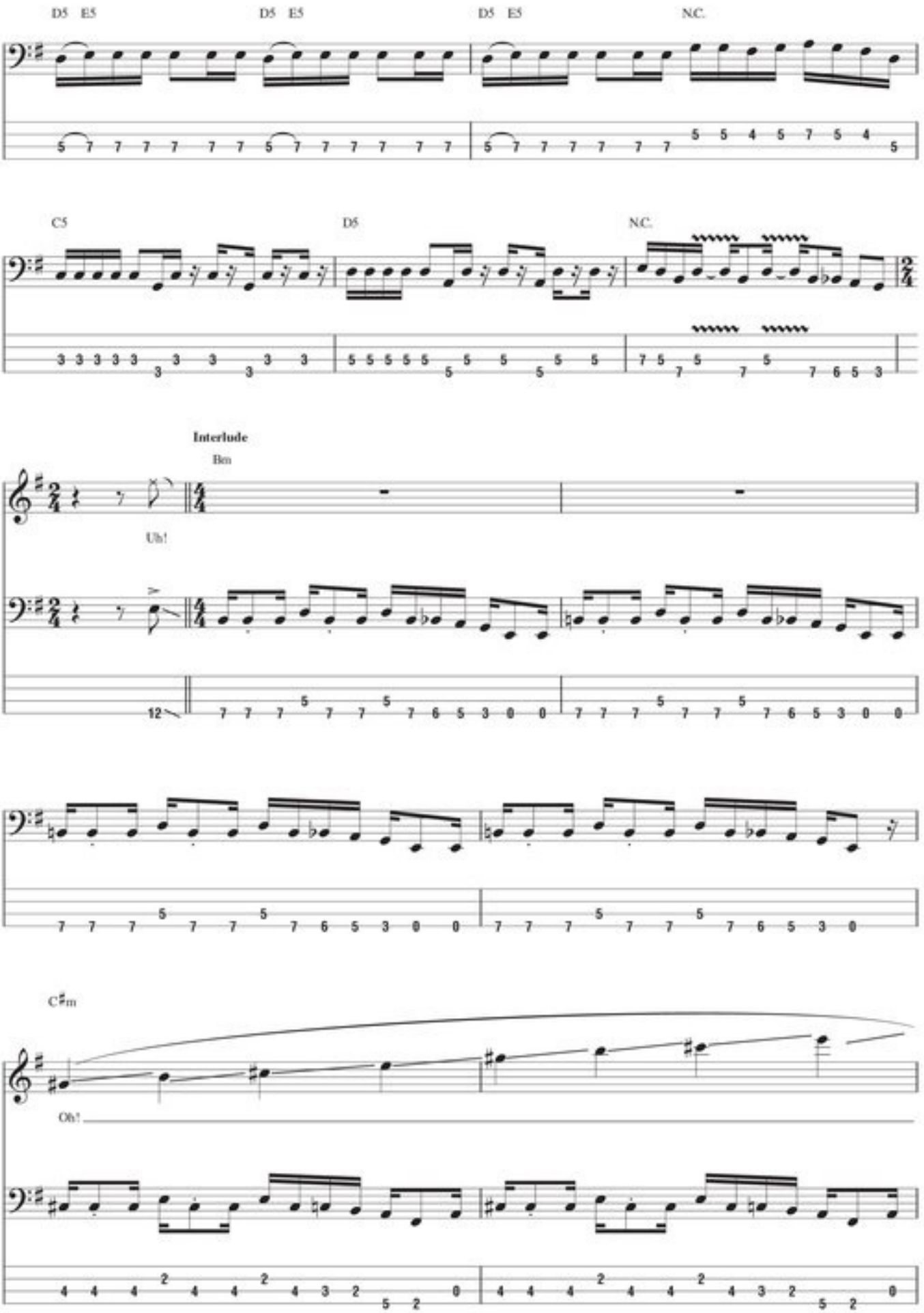
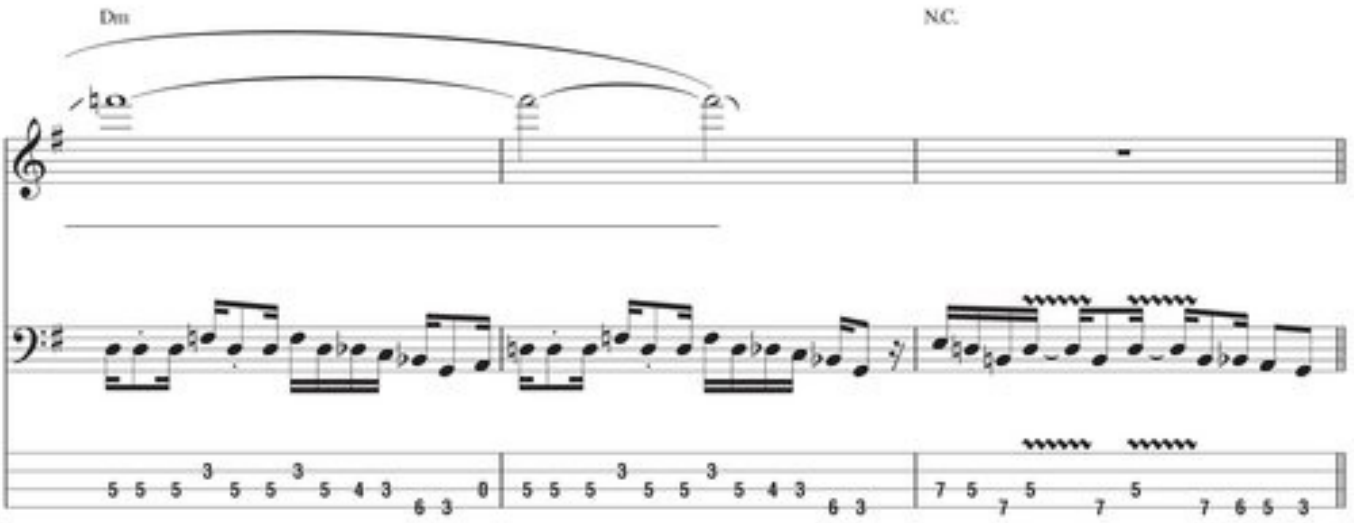
D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5 D5 E5 N.C.

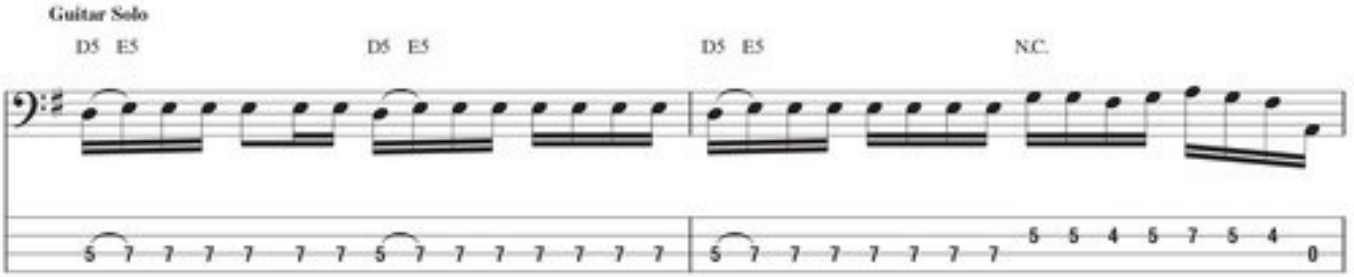
trav-el 'round. 'Cause I'm a

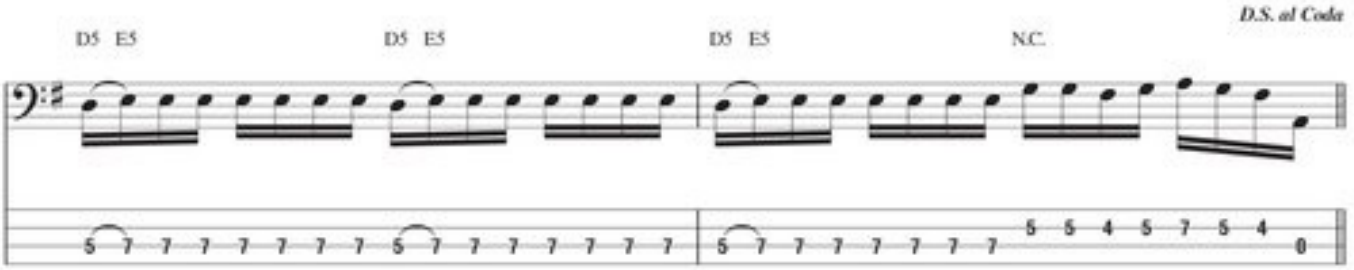
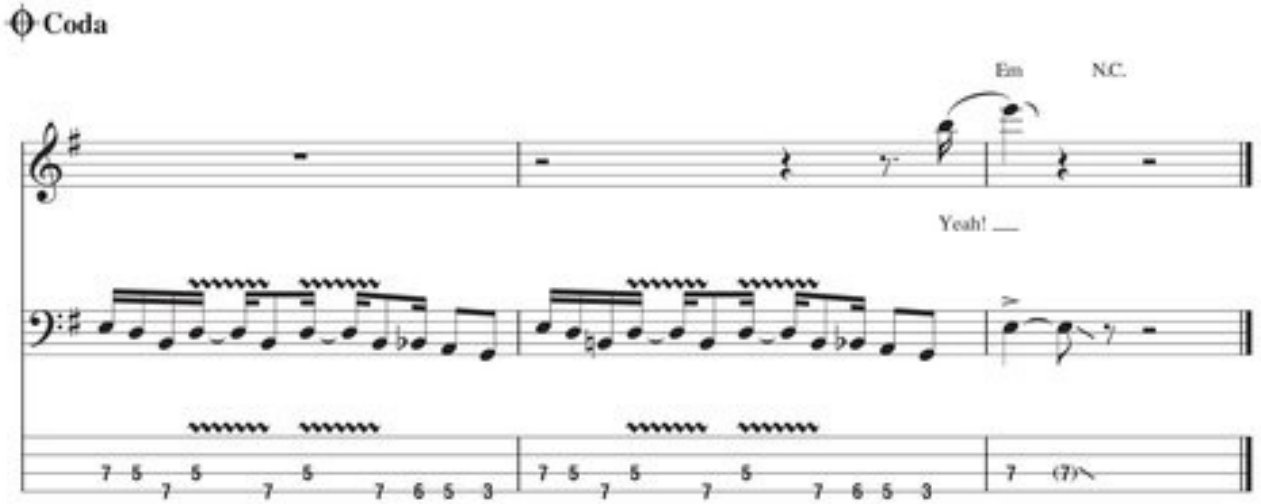
Chorus

D5 E5 N.C. D5 E5 N.C.

wrath-child. Yeah, I'm a wrath-child. I'm a

D5 E5
N.C.
C5
wrath - child.
I'm com - ing to get you.

To Coda
D5
N.C.
Oo, yeah, yeah,

Guitar Solo

D5 E5
D5 E5
D5 E5
N.C.

D5 E5
D5 E5
D5 E5
N.C.

D5 E5
D5 E5
D5 E5
N.C.

D5 E5
D5 E5
D5 E5
N.C.
C5
D5
N.C.
Interlude
Bm
Uh!
C♯m
Oh!

Dm
N.C.

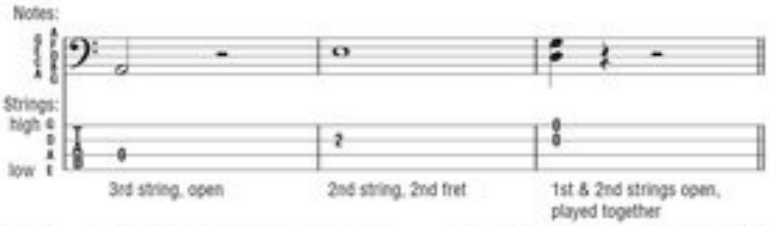

Guitar Solo
D5 E5
D5 E5
D5 E5
N.C.

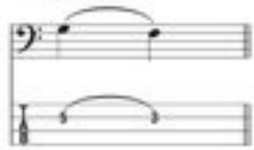

D.S. al Coda
D5 E5
D5 E5
D5 E5
N.C.

Coda
Em
N.C.
Yeah!

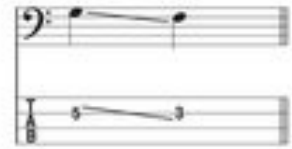
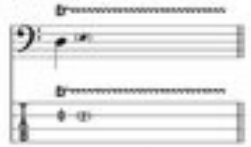
Bass Notation Legend

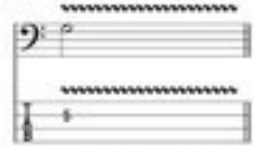
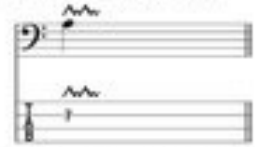
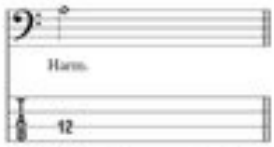
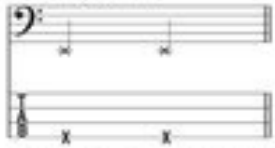
Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

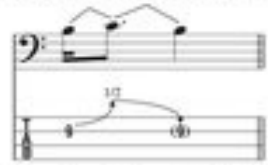
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

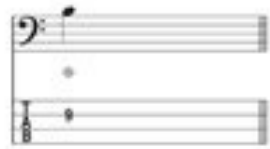
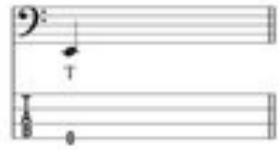
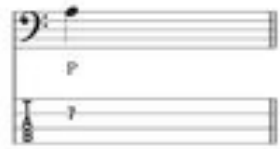
TABLATURE graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

SHAKE: Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

NATURAL HARMONIC: Strike the note while the fret hand lightly touches the string directly over the fret indicated.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

BEND: Strike the note and bend up the interval shown.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

RIGHT-HAND TAP: Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

LEFT-HAND TAP: Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

SLAP: Strike ("slap") string with right-hand thumb.

POP: Snap ("pop") string with right-hand index or middle finger.

Additional Musical Definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Play the note short.

• Downstroke

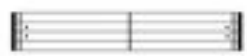
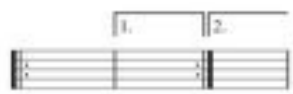
V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "*To Coda*," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Bass Fig. • Label used to recall a recurring pattern.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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